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PREFACE.

SUPERFLUOUS as it may ſeem at firſt ſight, to add to the innumerable liſt of *Muſical Publications*, which, in ſome meaſure, may be ſaid fairly to ſwarm, a little reflection will both account and apologize for it.—New faſhions in ſounds as well as ſights, ariſe with new ſucceſſions of men, and require a ſuitable accommodation to their taſtes; and as this has been the caſe from the beginning, it is likely to continue to the end.

AMIDST the multiplicity of alterations and improvements, the *Science of Harmony* has had its ſhare, and as that of *Pſalmody* or *Sacred Muſic* in particular, has been varied in common with every other art, it would be abſurd to abridge it of this privilege; its AUTHOR and ſubjects are infinite; and as new generations of people call for new and different modulations of ſtile in this, as well as other muſical compoſitions, the obſcure Author of the following work has made it his capital endeavour to adapt that of the preſent to the diſtinguiſhing taſte of the age, ſo far as the nature of religious worſhip would either admit of, or demand. If, therefore, the pains and expence of this undertaking ſhould chance to meet the approbation of the more ſerious and ſenſible judges of this ſpecies of compoſition, the Author's purpoſe is ſo far anſwered; and he ſhall eſteem himſelf the happier,

in that, while he has aimed at their amuſement, their liberality has not been wanting to his advantage.

HAVING thus far apologized for my own ſhare in this matter, I ſhall now take the liberty of proceeding a ſtep farther, and begin with this general propoſition, ſo univerſally known and acknowledged:--*Muſic* at preſent, and in all ages, has been much debaſed, by being ſet to obſcene and impious ſongs, and many there are, who would rather hear ſuch muſic, than the moſt ſacred *Oratorio*, or the grandeſt *Te Deum* performed; but though they receive no pleaſure from divine harmony, others may be benefited by it; for, as *Mr. Herbert* ſays of divine poetry,

A tune *may catch him who a ſermon flies,*
And turn delight into a ſacrifice.

Though by ſome, this part of religious worſhip is much ridiculed, but what their real objection, is to me unknown; for, Is pſalm-ſinging unlawful in itſelf? or, Is it unlawful to ſing in concert? *Dr. Nares* ſays, "Can "any one ſay, (bleſſed with a diſtinguiſhing ear) that "the melody of a ſingle inſtrument, well performed, is "not pleaſing; or that the combination of ſeveral in-"ſtruments, well performed and varied by different "movement and modulation, is not more ſo; then if "we riſe to words well ſet and ſung, accompanied with "inſtruments, does not this amount to a reaſonable en-"tainment?"

BUT to carry muſic to its higheſt point, does not what we call a grand *Te Deum*, performed by a great number of voices and inſtruments, lift our hearts to Heaven? Surely it is one of the prerogatives of mankind, for thouſands all at one time to be able to form a grand chorus of praiſe and thankſgiving to the great and bountiful CREATOR of all things, by the help of muſic, with ſuch regularity and exactneſs, as if they had all one ear, one eye, one ſoul!

DESCARTES, ſays, in his Compendium of Muſic, that "of all ſounds, the *human voice* is the moſt grateful, "becauſe it holds the greateſt conformity to our ſpirits,

" and (no doubt) is the beſt of muſic, if compoſed and " expreſſed in perfection." *Dr. Simpſon* ſays, that " of " all muſic, that ought to have the precedence which is " deſigned to ſing and ſound forth the praiſe and glory " of the INCOMPREHENSIBLE SOURCE, SOUL, ESSENCE, " and AUTHOR of all created harmony."

To this intent, *Hymns*, *Pſalms*, *Anthems*, &c. are ſet and ſung in muſic, (of which no one can be ignorant, that frequents either our cathedrals or pariſh churches,) ſome of which are compoſed in plain *counter-point*, others in *figurative deſcant*, with *points*, *figures*, *ſyncopes*, &c.

IN divine uſe, muſic claims a pre-eminence above all other mathematical ſciences, as being immediately employed in the higheſt and moſt noble offices that can be performed by men and angels.

IN the following Introduction I have been as conciſe as the nature of the ſubject would admit, as long Introductions tend more to perplex the Learner than inſtruct him. I have likewiſe, for the ſame reaſon, made uſe of only the *F* and *G cliffs*, in the following pſalms and anthems—and, as is uſual in pariſh-church muſic, I have made the *tenor* the principal part, and placed it next the *baſs*.

INTRODUCTION.

Of the SCALE, *or* GAMUT.

THE natural ſcale, ſays *Mr. Holden*, has been, and always will be, the ſame in all ages and countries. It ſeems to be one of thoſe laws which the great AUTHOR of nature preſcribed to himſelf, in the formation of the human mind, that ſuch certain degrees of ſound ſhould conſtitute muſic. But the names, by which theſe ſounds or degrees have been diſtinguiſhed, and the ways of repreſenting them in writing, have been quite arbitrary, and undergone many alterations.

IT is very remarkable, that in muſic, where ſuch infinite variety is found, the whole ſcale ſhould conſiſt of no more than *ſeven* ſounds, or degrees in diatonic ſucceſſion: theſe are diſtinguiſhed by the ſeven following letters, *viz.* C, D, E, F, G, A, B, which are called the *gamut*; if we proceed further, it muſt be by repeating the firſt letter over again, and ſo on with the reſt in the above order, and theſe are called *octaves*.

IF we begin with any other letter of the ſcale, as G for inſtance, then we ſhall have G, A, B, C, D, E, F, and then G comes over again. *See the ſcale in plate* 1.

THE uſe of the *ſcale* is to ſhew the degrees by which a voice, natural or artificial, may aſcend or deſcend, and is of the ſame uſe in muſic, as the alphabet is to ſpeech. It is to be obſerved, that theſe degrees are not all of an equal ſize, ſome of them are nearly double the others; the largeſt are called *tones*, and the ſmalleſt *ſemitones*. The ſemitones are to be found between B and C, and E and F, unleſs removed by flats or ſharps. *See example* 2, *plate* 1. It has been noticed before, that as every *eighth* letter is the ſame in nomination, ſo it is the ſame in its degree of ſound, whether we reckon upward or downward. *See the ſcale, plate* 1.

Of NAMING *the* DEGREES *or* SOUNDS.

IT is obſerved, that the human voice expreſſes a ſound beſt, when it pronounces ſome word or ſyllable, for which reaſon, the following ſix were formerly uſed, viz. *ut*, *re*, *mi*, *fa*, *ſol*, *la*, but at preſent we uſe no more than four, viz. *mi*, *fa*, *ſol*, *la*, which are applicable to the notes of the ſcale, *in example* 2, *plate* 1.

REMEMBER, in aſcending above *mi*, we have twice *fa*, *ſol*, *la*; and below *mi*, twice *la*, *ſol*, *fa*. *Example* 3, *plate* 1.

A RULE *for placing* mi, *by* flats.—The natural place for *mi* is in B, but if a *flat* is ſet on B, it excludes *mi* from B to E; if a *flat* is ſet on E, then *mi* falls on A; if A is *flat*, then *mi* comes on D, &c. *Example* 4, *plate* 1.

IF *mi* is removed by *ſharps*, the *laſt ſharp* is always *mi*. *Example* 5, *plate* 1.

Of TUNING *the* DEGREES *of* SOUND.

THE Learner muſt practiſe the *gamut*, both aſcending and deſcending, (*plate* 1, *example* 2,) till the proper ſound of each *note* becomes familiar to him. He ſhould likewiſe take all opportunities of accompanying thoſe who are more expert; for when he has once acquired the method of ſinging the *gamut* perfectly true, he will hardly ever ſing it remarkably falſe; for this purpoſe, a well-tuned voice is the moſt proper accompanyment for a vocal performer.

WHEN, by frequent practiſing the *gamut*, as directed above, the proper ſound of each *note* becomes familiar to the learner, he may then move by larger leaps, and by this means become able to give the proper ſound to any *note* in the ſcale, that may be required. *Example* 1, *plate* 2.

SUPPOSE it was required, after the *key*, to ſound the 3*d*, 4*th*, 5*th*, or 6*th*,—firſt run up the ſtep of the *ſcale* from the *key* to the *note* required, as faſt as poſſible, then join the *firſt* and *laſt notes* together, omitting the *ſhort notes* between. The ſame method muſt be uſed from the *key* downward. *Example* 1, *plate* 2.

Of CLIFFS, *or* KEYS.

(Plate 2, *example* 2.*)*

THEY are ſo called, becauſe they open to us the meaning of every tune or leſſon, and alſo diſtinguiſh the different parts, whether *baſs*, *tenor*, or *treble*. They are

prefixed at the beginning of every ſtaff of lines.—The firſt is the F or *baſs* cliff, and is generally placed on the *fourth* line from the bottom.—The ſecond is the C or *tenor* cliff, is a *fifth* above F, and is placed on any of the lines except the *fifth*.—The third, and laſt, is the G or *treble* cliff; this is a *fifth* above C, and is generally placed on the *ſecond* line from the bottom. Theſe *cliffs* are all of them occaſionally removed, to prevent the uſing of ledger lines.

Of NOTES *and their* LENGTHS.

THERE are ſix notes moſtly in uſe, *viz.* the *ſemibreve*, which expreſſes the longeſt duration of time among our modern characters, and may be eſteemed a meaſure which regulates all the reſt. *Example* 3, *plate* 2.—The *minim* denotes half the time of the ſemibreve—The *crotchet* half the time of the minim—The *quaver* half the time of the crotchet—The *ſemiquaver* half the quaver—The *demi-ſemiquaver* half the ſemiquaver; or they may be taken in another manner. *See the ſcale, exam.* 3, *plate* 3.

Of MUSICAL CHARACTERS.
(Example 1, *plate* 2.*)*

1. A *flat* is a mark of contraction, and is uſed to ſink any note it is ſet before half a tone lower. In the ſame manner all *flats* placed at the beginning of the five lines, ſink all the notes that fall on that line or ſpace through the piece.

2. A *ſharp*, on the contrary, raiſes the note half a tone before which it is ſet; and when they are placed at the beginning of the five lines, they raiſe all the notes that happen on the line or ſpace throughout the whole piece.

3. A *natural* ſometimes bears the property of a ſharp, and is uſed to contradict thoſe flats and ſharps, in order to replace the notes in their natural order.

4. A *ſlur*, in vocal muſic, ſignifies that ſo many notes are to be ſung to one ſyllable.

5. A *direct*, or *guide*, placed at the end of the five lines, ſerves to ſhew the line or ſpace the next note ſtands on, in the next five lines.

6. A *hold*, placed over or under the note, ſignifies that ſuch note muſt be held ſomewhat longer, at the diſcretion of the performer.—The ſame character is ſometimes placed over the laſt or cloſing note, and is then called a *cloſe*. This often happens, when the piece ends with the firſt, or one of the middle ſtrains.

7. A *repeat* ſignifies a repetition from that place only where it is ſet.

8. A *ſingle bar* divides the time in muſic into equal portions.

9. A *double bar*, which is frequent in pſalmody, is to ſignify the end of the ſtrain.—When the *double bar* is *dotted* on both ſides, it ſignifies each part is to be repeated.

A *trill*, or *ſhake*, is the fineſt grace in muſic, and generally coſts the performer the moſt pains to acquire it. The Singer, who would wiſh to attain this capital qualification, of executing a *ſhake* in perfection, muſt begin by ſounding any two contiguous notes of the ſcale ſlowly, increaſing in quickneſs as his voice grows more flexible. *See plate* 3, *example* 2.

When a *point*, *ſpeck*, or *dot* is placed after any note, it makes it half as long again; when this is added to a *ſemibreve*, it makes that note as long as three *minims*, one *minim* as long as three *crotchets*, and ſo on. *See plate* 3, *example* 4.

Of Time, *or* Measure.

That part of muſic which is called *time*, is as neceſſary to be known as tune, by reaſon no one can perform in concert, or even alone, without a true notion of it. It is divided by *bars*, and each bar contains either two, three, or four parts, and is diſtinguiſhed by *common time*, and *triple time*.—*Common time* is when there are two or four equal notes or parts in a bar. *See example* 5, *plate* 3. —*Triple time* is when there are but three equal notes or parts in a bar. *Example* 6, *plate* 3.

The ſloweſt movement in *common time* is diſtinguiſhed by this mark C and is generally ſet to grave or ſolemn muſic.—The next in degree of quickneſs is marked thus ¢ and is ſomewhat faſter; the quickeſt of all by this D or this $\frac{2}{4}$; the laſt contains only two *crotchets* in a bar. *See examples* 5, 6, 7, *and* 8, *plate* 3.

Triple time is diſtinguiſhed by this mark $\frac{3}{2}$ This expreſſes the ſloweſt movement, and contains three *minims* in a bar. It is frequently uſed in pſalmody, and other grave and ſolemn compoſitions. The next is $\frac{3}{4}$ and contains three *crotchets* in a bar, and is much quicker than the laſt. *See plate* 3, *example* 9. The quickeſt of all by $\frac{3}{8}$ which is ſeldom uſed, but in church muſic.

There are other kinds of *triple time*, as $\frac{9}{4}$ $\frac{9}{8}$ And of *common time*, as $\frac{6}{4}$ $\frac{12}{8}$ but ſhall omit explaining them, as being foreign to the preſent ſubject.

Of KEEPING TIME.—*Common Time.*

KEEPING of time is to give every particular note its due meaſure. To effect this, it is cuſtomary to make uſe of conſtant motion of either the hand or foot; but here I ſhall treat principally of the hand, and firſt, of *ſlow common time*, or four in a bar. Here it is to be obſerved, the hand, at the firſt half part of each bar, beats twice down, and at the laſt half part of the bar, twice up. *See plate* 4, *example* 1.

WHEN the Learner, by practice, has made this ſlow time of four in a bar pretty familiar to him, he may proceed to the quicker moods of time, or the barred 𝔠 or 𝔇 in which he ſhould begin with only two motions, *viz.* putting the hand down at the beginning of the bar, and raiſing it at the middle, then down at the beginning of the next bar, and ſo on. *See plate* 4, *example* 2 *and* 3.

Of TRIPLE TIME.

THE method of beating *triple time*, or three in a bar, is to put the hand down with two motions for the two firſt notes, and raiſe it for the laſt note; this ſhould be practiſed until the learner can perform the motions in equal time, after which he will find but little difficulty in conforming to any meaſure, whether longer or ſhorter, by making the motions ſlower or quicker. *See plate* 4, *example* 4 *and* 5.

IT is to be obſerved, that both in *common* and *triple time*, the hand or foot muſt be down at the firſt note in every bar; and all odd notes before the bar, muſt be performed with the hand or foot up.

Of SYNCOPATION, *or a* DRIVING NOTE.

TO *ſyncope*, or *drive a note*, has its uſes in melody, for its expreſſion and taſte of ſinging, but its principal utility is in the harmony for the practice of *diſcords*. The nature is as follows:—When, after ſome ſhorter note, which begins the meaſure, or half-meaſure, there follows two, three, or more notes of longer duration, before another ſhort note, to make the number even, the ſame as that which began the ſyncopation. As where an odd *crotchet* comes before a *minim*, or a *quaver* before a *crotchet*, the method of performing this is, to divide the largeſt notes into two of the ſmaller; if a *minim*, divide it into two *crotchets*, if a *crotchet*, divide it into two *quavers*. *See plate* 4, *example* 6.

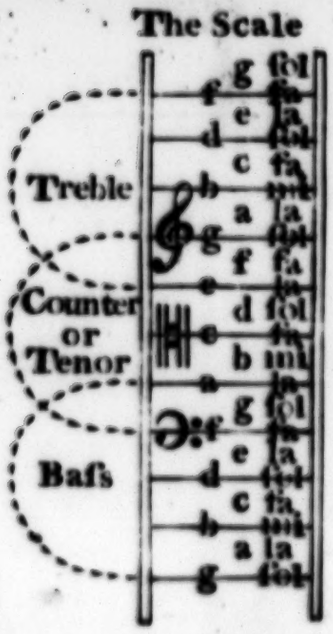
Of KEYS *and* MODES.

ON theſe depend the air and effect of all muſical compoſitions. It is the former of thoſe which governs and regulates every degree, or ſound, above and below it; it alſo connects together the different parts of every piece of muſic, and ſhould be conſtantly kept in mind. It is the laſt note of the *baſs*, which is the foundation of all the other parts; and in all kinds of muſical compoſitions, the expectation of it never ceaſes, till ſome proper ſucceſſion of notes occur, leading to, and terminating upon it. It is not peculiar to a few tunes only, but is common to all.

THERE are but *two keys* which are properly called *natural*, viz. C, the ſharp and cheerful key, and A, the flat and melancholy key. *Plate* 4, *example* 7 *and* 8. But we are not confined to theſe *two keys* only, for any other note of the ſcale may be ſubſtituted for *a key note*, by uſing *flats* or *ſharps* at the beginning of the five lines, which change the place of the B *mi*, (*as is ſhewn, example* 4 *and* 5, *plate* 1.) Theſe are called *artificial*, and are the ſame in effect as the *natural* ones.

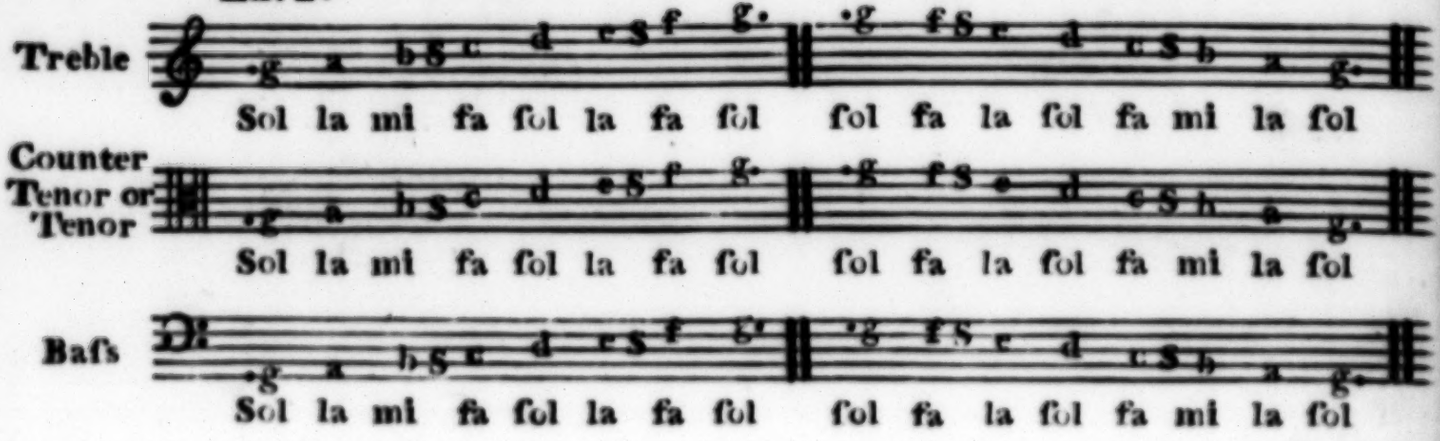
OF MODES, there are properly only *two*, viz. the *major* and the *minor*. Of the *major mode*, the 3d, 6th, and 7th of the key ought always to be *major*; for the ſame reaſon, the 3d, 6th, and 7th in the *minor mode* ought to be *minor*; but this rule holds good only in *deſcending from the key*, for in *aſcending to the key*, the 6th and 7th muſt be *ſharp* in the *minor*, as well as in the *major*. *See example* 9, *plate* 4.

Some few CAUTIONS *will not be unneceſſary to the Learner.* In the firſt, he ſhould endeavour to avoid all unnatural habits; ſuch as making wry faces, or forcing the ſound through his noſe, or ſinging through the teeth. The poſition of the head is abſolutely neceſſary in ſinging, which ſhould be always kept erect; for it is impoſſible for any perſon to ſing with his chin inclining to his breaſt; therefore it would be very proper in *ſinging-galleries*, to have ſome contrivance to raiſe the books, juſt when the fingers want to uſe them, and then taken away till wanted again. This would enable the fingers to perform with eaſe and pleaſure, and conſequently a great improvement to all vocal performances.



The three parts as they are ſuppoſed to ſtand in the Scale

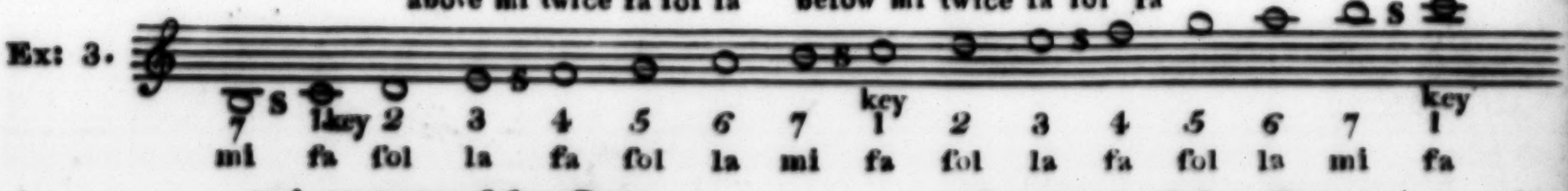
Ex: 2.



The S ſhews the place of the Semitone

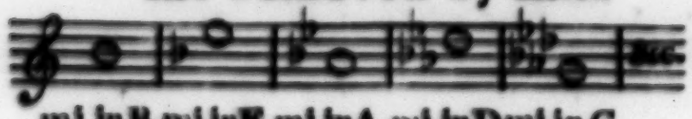
above mi twice fa ſol la below mi twice la ſol fa

Ex: 3.



mi removed by flats

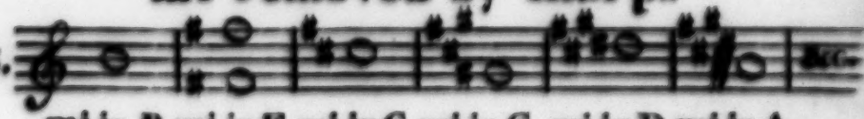
Ex: 4.



mi in B. mi in E. mi in A. mi in D. mi in G.

mi removed by ſharps

Ex: 5.

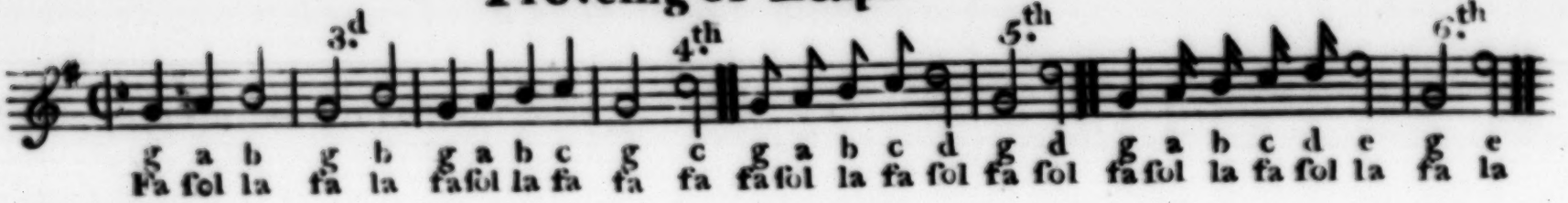


mi in B. mi in F. mi in C. mi in G. mi in D. mi in A.

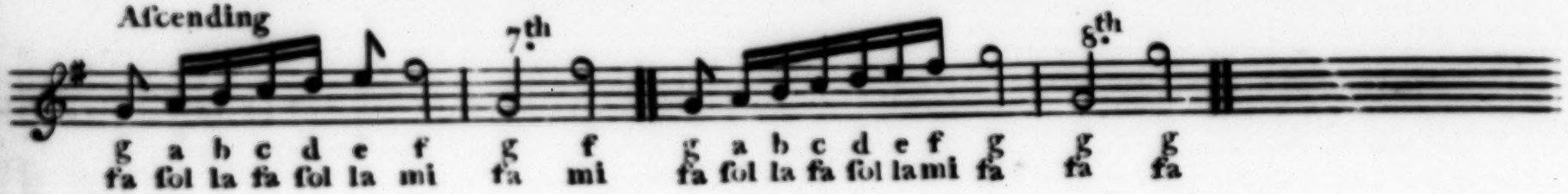
Plate 2.d

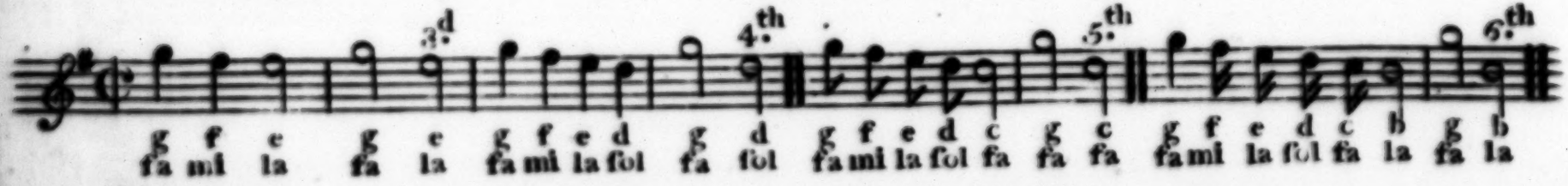
Proveing of Leaps

Ex: 1.



Afcending



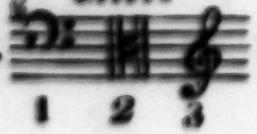


Defcending

Of the length of notes and reſts

Cliffs

Ex: 2.



Ex: 3.

Ex: 1

1 2 3 4 5 6 7 8 9

a flat. a ſharp. a natural. a flur. a direct. a hold. a repeat. a ſinglebar. doub: bar. doted bar.

Ex: 2

a trill or ſhake on the whole note

on the half note

Ex: 3

1 Semibreve

2 Minims

4 Crotchets

8 Quavers

16 Semiqavers

32 Demiſemi-quavers

Of pricked notes

Ex: 4.th

3 Minims 3 Crotchets 3 Quavers 3 Semiqrs 3 Demiqrs

Ex: 5.th Adagio 6.th Allegro 7.th Retorted time 8.th

d u d u d u d u

Ex: 9.th 3 to 2 3 to 4 3 to 8

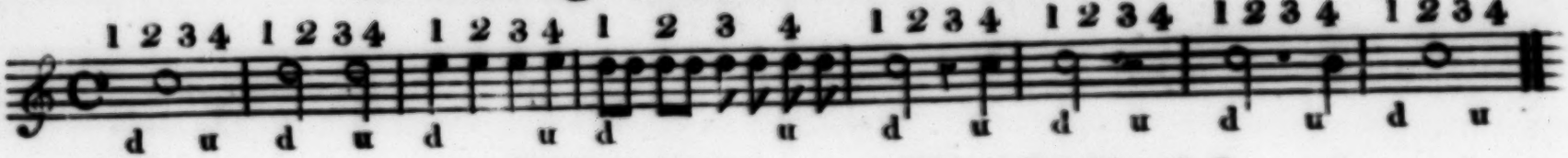
d u d u d u

IV

Plate 4.th

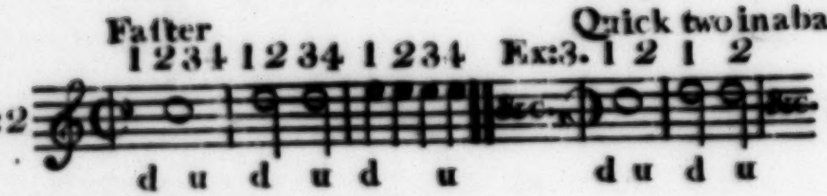
Of beating Time four in a Bar flow

Ex:1



Faſter

Ex:2

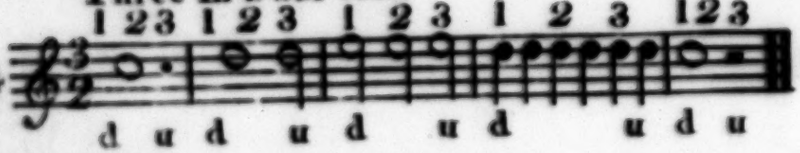


Quick two in a bar

Ex:3.

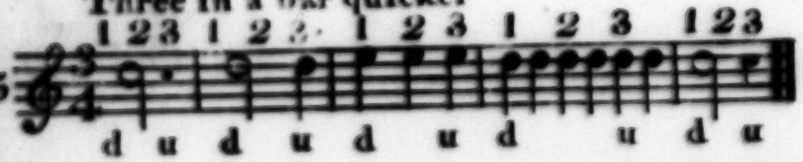
Three in a bar flow

Ex:4



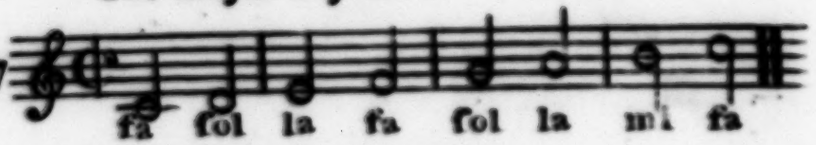
Three in a bar quicker

Ex:5



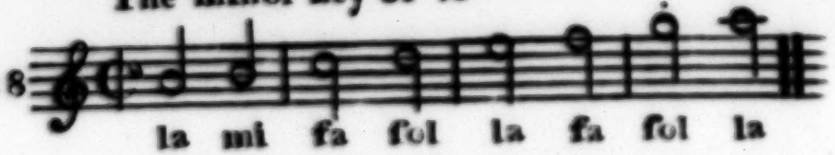
The major key of C

Ex:7



The minor key of A

Ex: 8

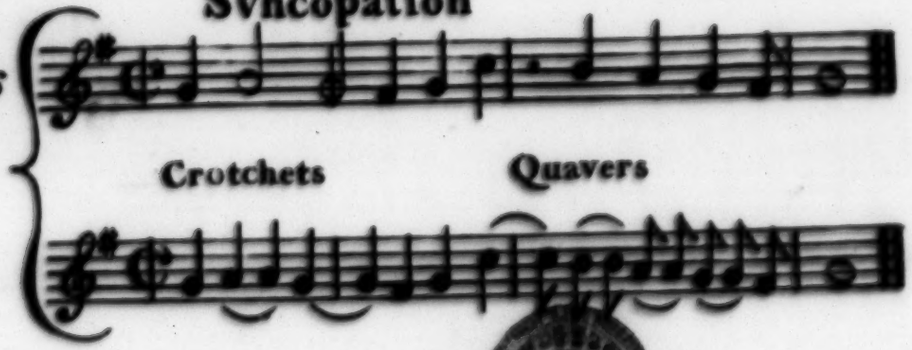


The key of D minor

Ex: 9

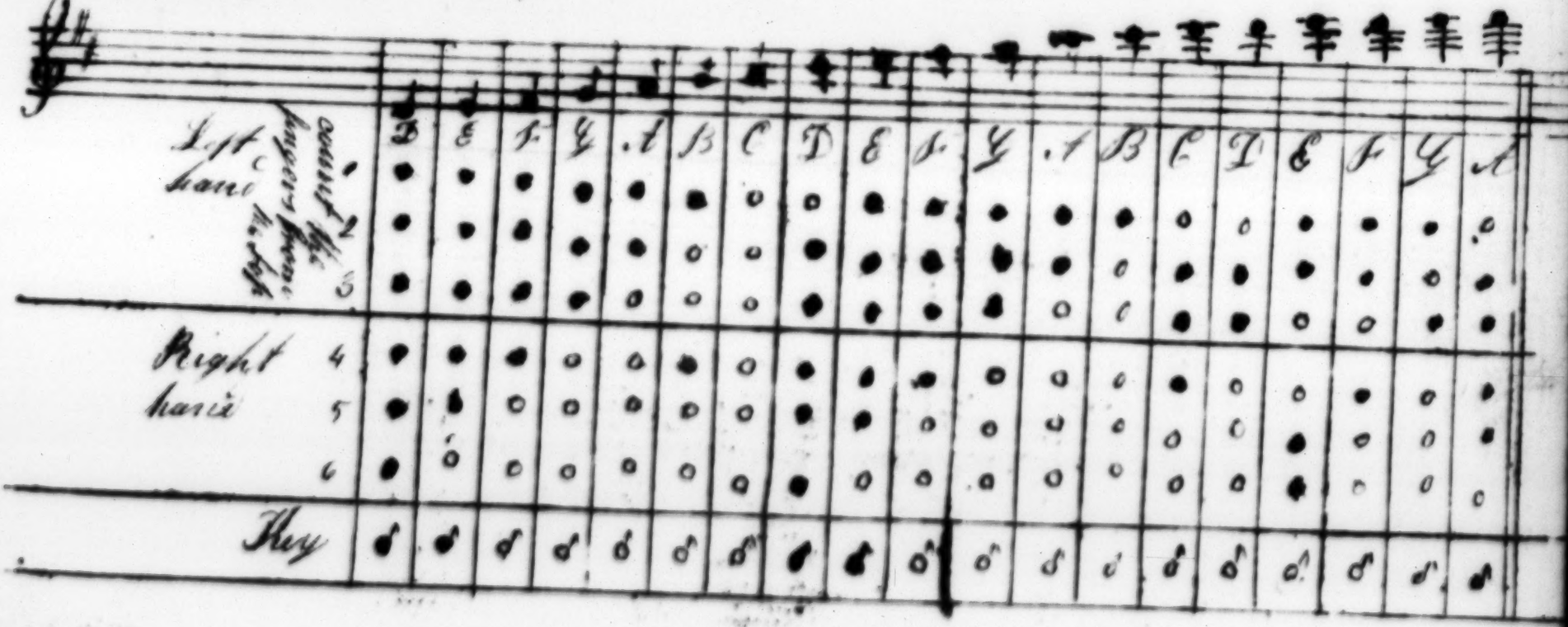
Syncopation

Ex: 6



Compleat scale in D for the one keyed flute

F sharpe and C sharpe are in the scale of D



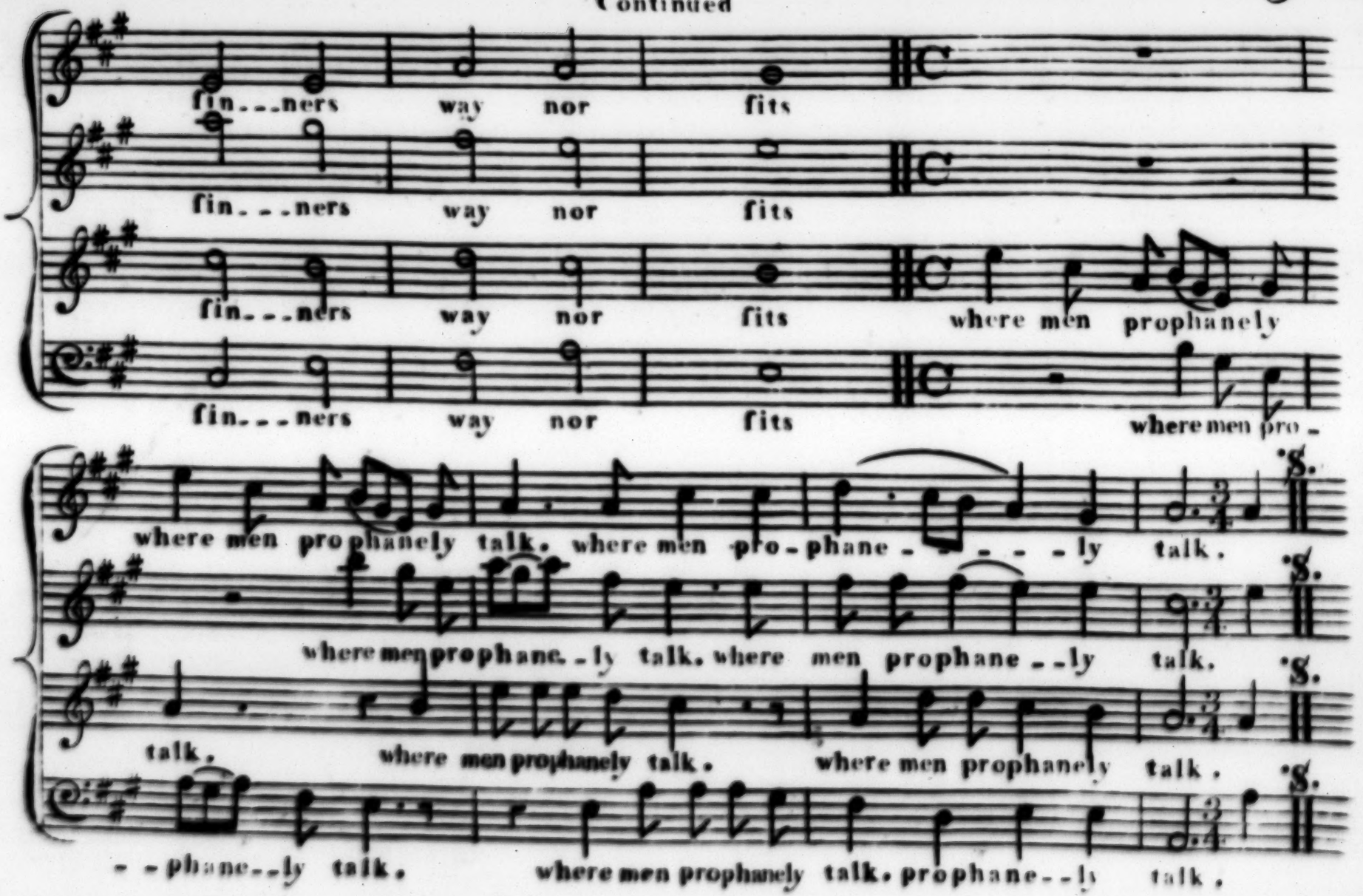
PSALM the 1st — Chatham Tune — New Verſion

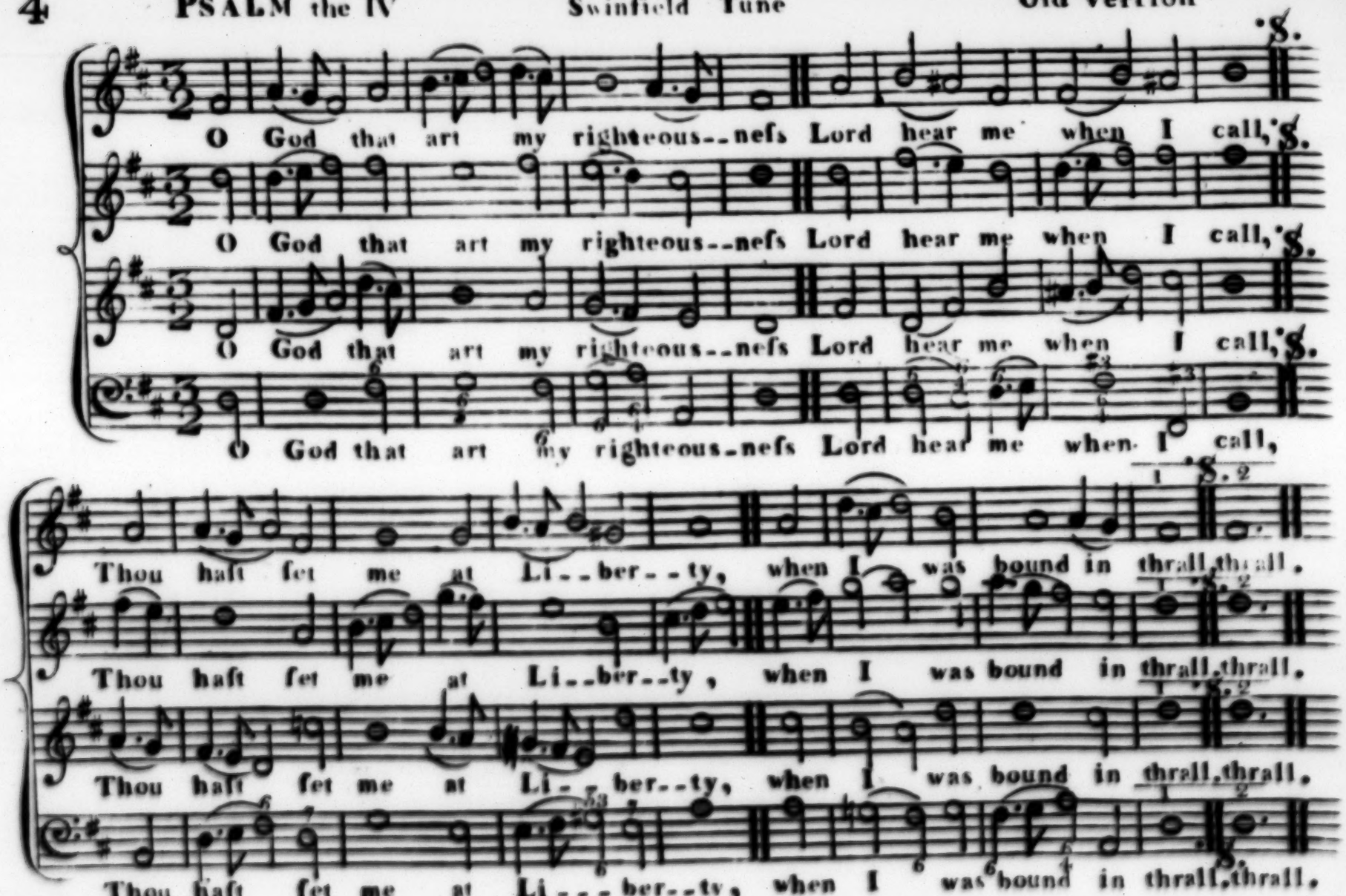
How bleſt is he who neer con-ſents by ill ad---vice to walk, nor ſtand in

How bleſt is he who neer con-ſents by ill ad---vice to walk, nor ſtand in

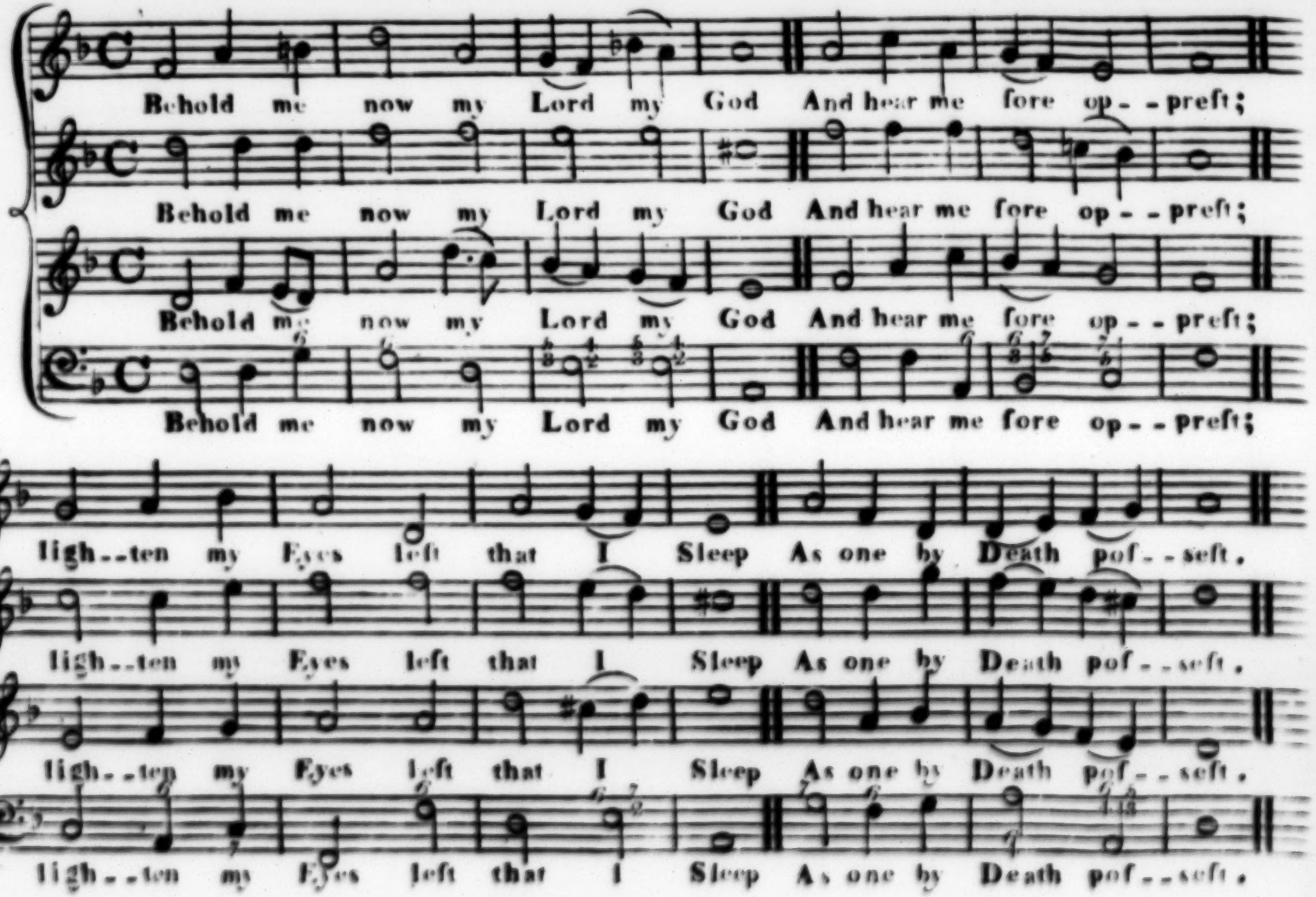
How bleſt is he who neer con-ſents by ill ad---vice to walk, nor ſtand in

How bleſt is he who neer con-ſents by ill ad---vice to walk, nor ſtand in

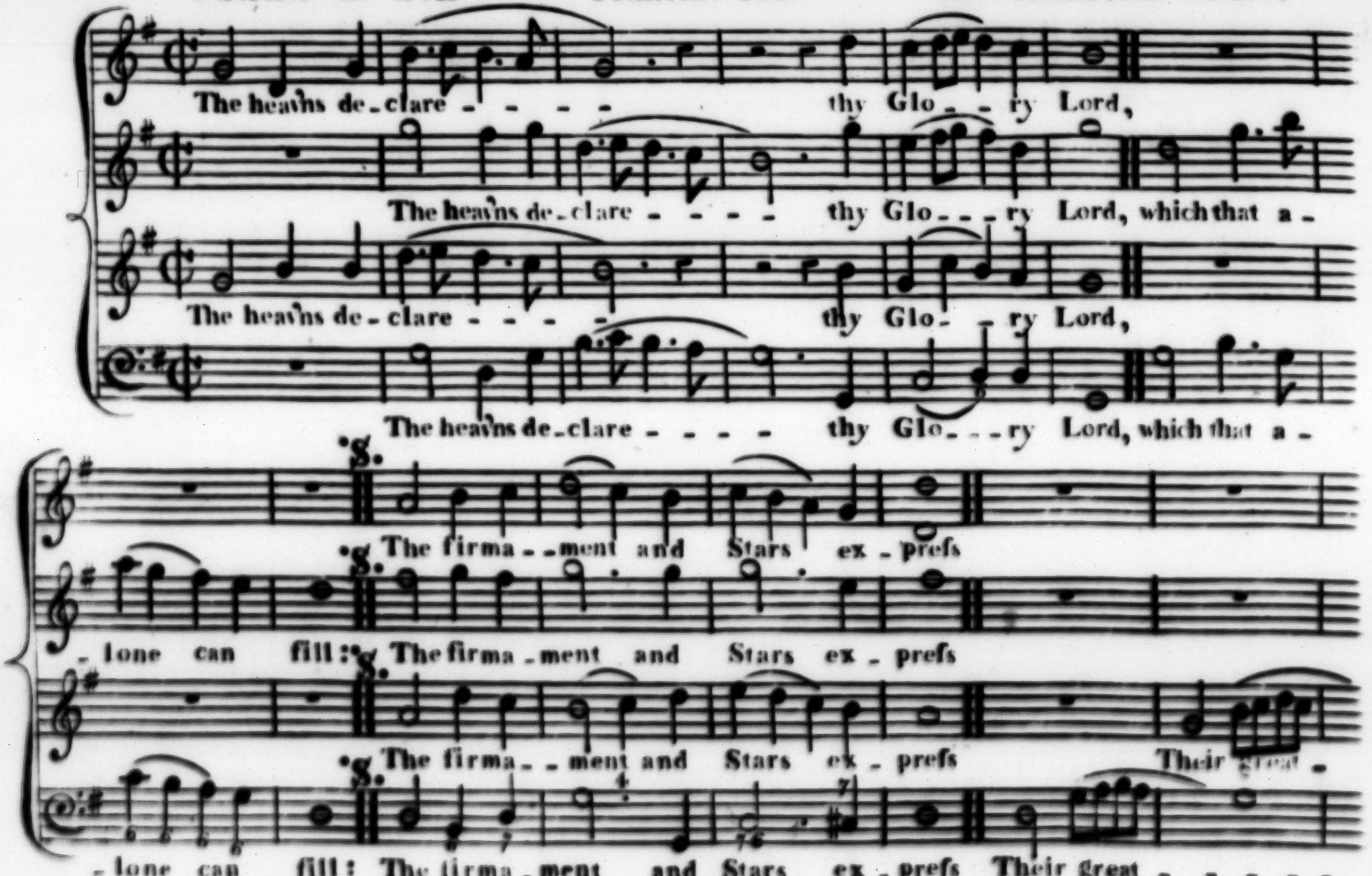

fin...ners way nor fits
fin...ners way nor fits
fin...ners way nor fits where men prophanely
fin...ners way nor fits where men pro-
where men prophanely talk. where men pro-phane-ly talk.
where men prophane-ly talk. where men prophane--ly talk.
talk. where men prophanely talk. where men prophanely talk.
--phane--ly talk. where men prophanely talk. prophane--ly talk.


O God that art my righteous--nefs Lord hear me when I call, S.
O God that art my righteous--nefs Lord hear me when I call, S.
O God that art my righteous--nefs Lord hear me when I call, S.
O God that art my righteous-nefs Lord hear me when I call, S.
Thou haſt ſet me at Li--ber--ty, when I was bound in thrall, thrall.
Thou haſt ſet me at Li--ber--ty, when I was bound in thrall, thrall.
Thou haſt ſet me at Li--ber--ty, when I was bound in thrall, thrall.
Thou haſt ſet me at Li---ber--ty, when I was bound in thrall, thrall.

PSALM the XIII Ver. 3. 4. 5. 6. Chort Tune Old Verſion.



PSALM the XIX — Folkstone Tune — Old Version Verse 1.2.3.4.



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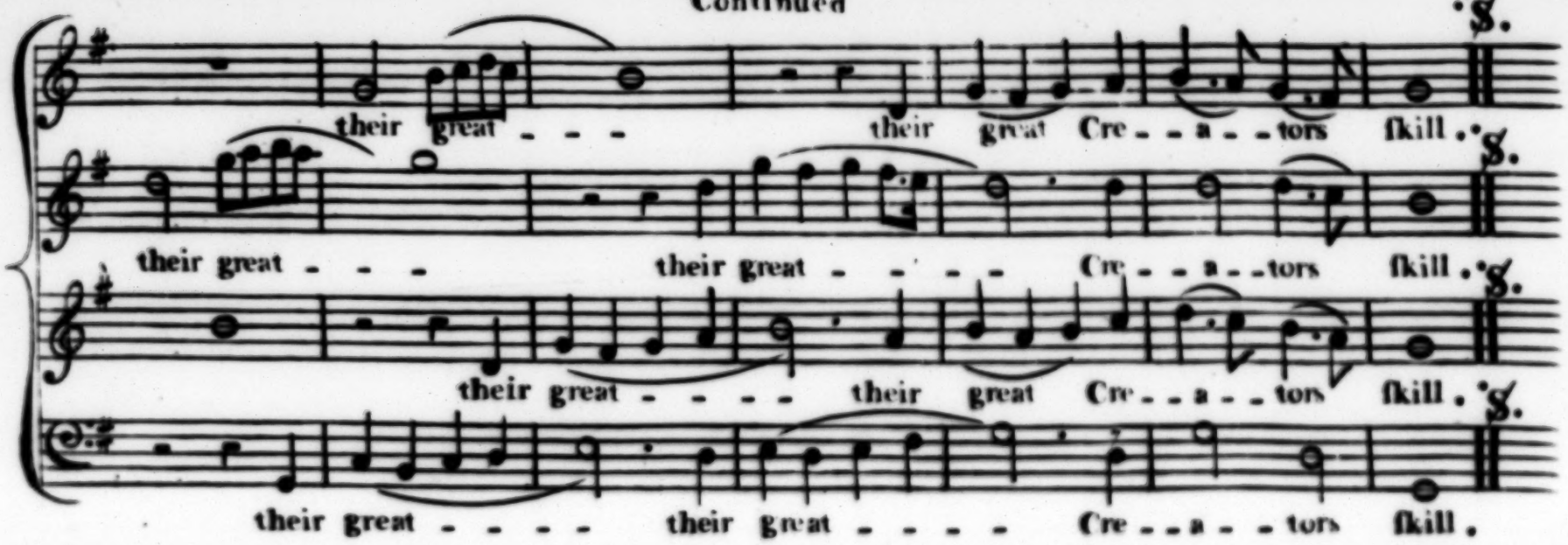


2

The dawn of each returning Day
Freſh beams of knowledge brings:
From darkeſt Nights ſucceſsive rounds
Divine Inſtruction ſprings.

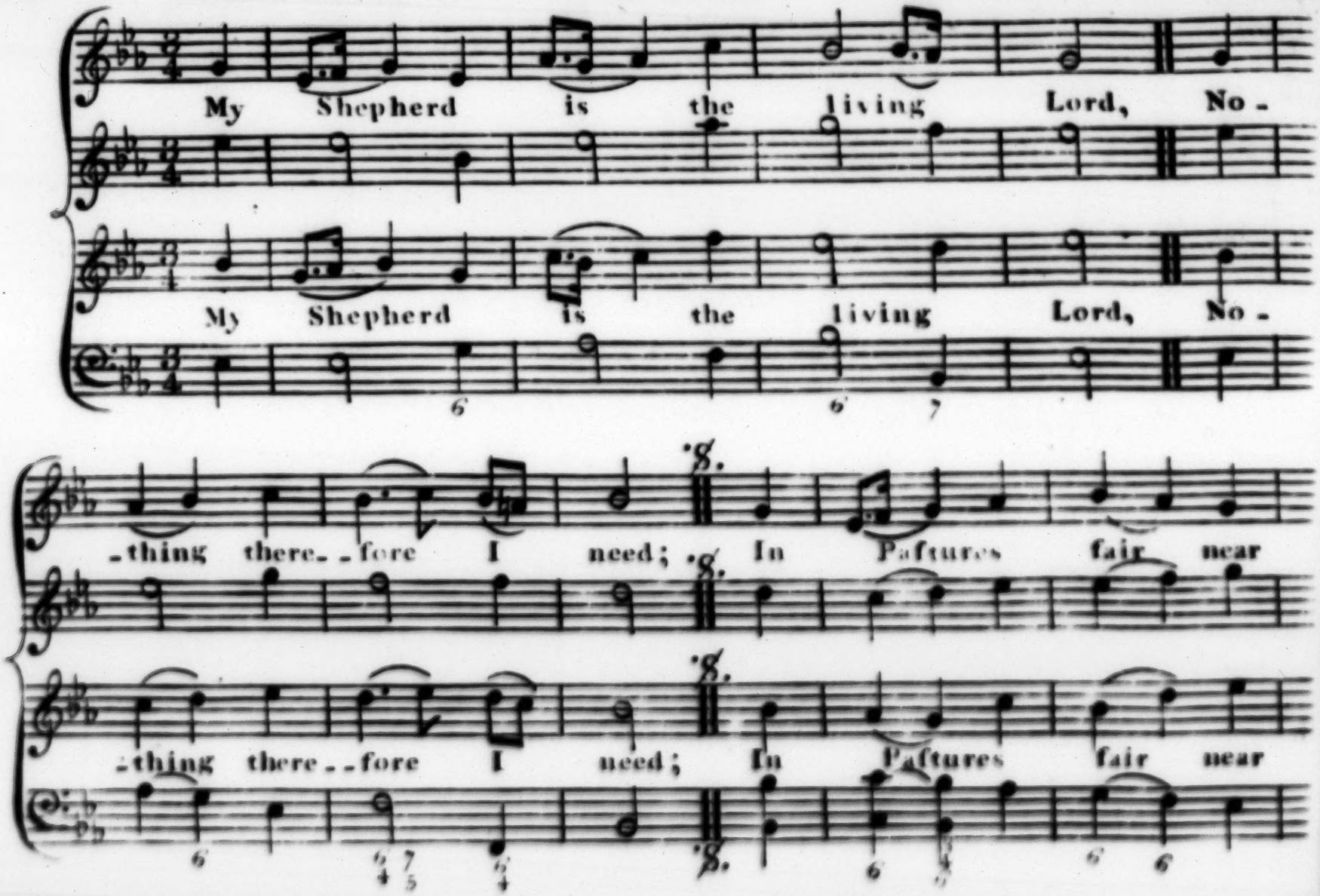
3

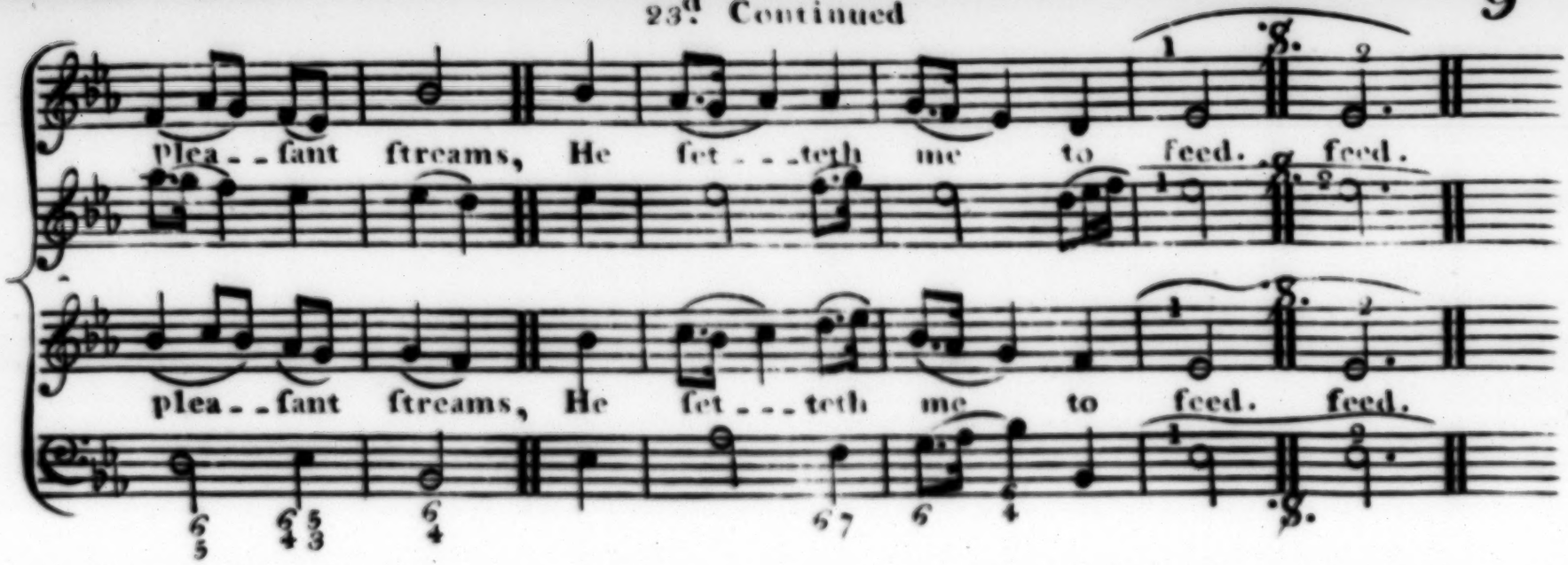
Their pow'rfull language to no Realm
Or region is confin'd:
'Tis Nature's Voice and underſtood
Alike by all mankind.

4

Their Doctrine does its ſacred Senſe
Thro' Earth's extent diſplay:
Whoſe bright Contents the circling Sun
Does round the World convey.

PSALM the XXIII. St Martins Tune Verſes 1.2.3.4.5. Old Verſion.





2

He ſhall convert and glad my ſoul,
And bring my mind in frame:
To walk in paths of righteouſneſs,
For his moſt holy name.

3

Yea, tho' I walk in vale of death,
Yet will I fear no ill:
Thy rod and ſtaff do comfort me,
And thou art with me ſtill.

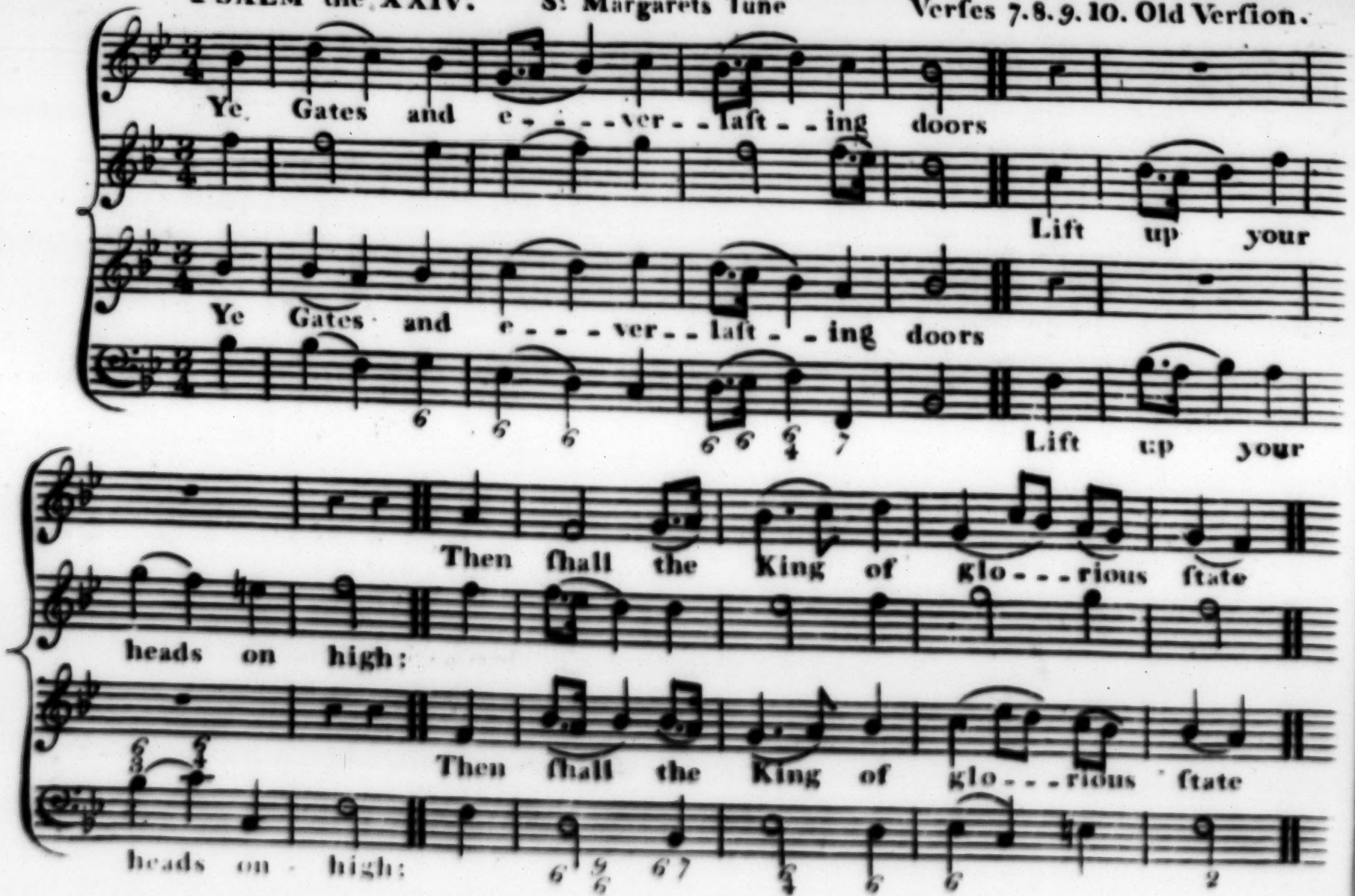
4

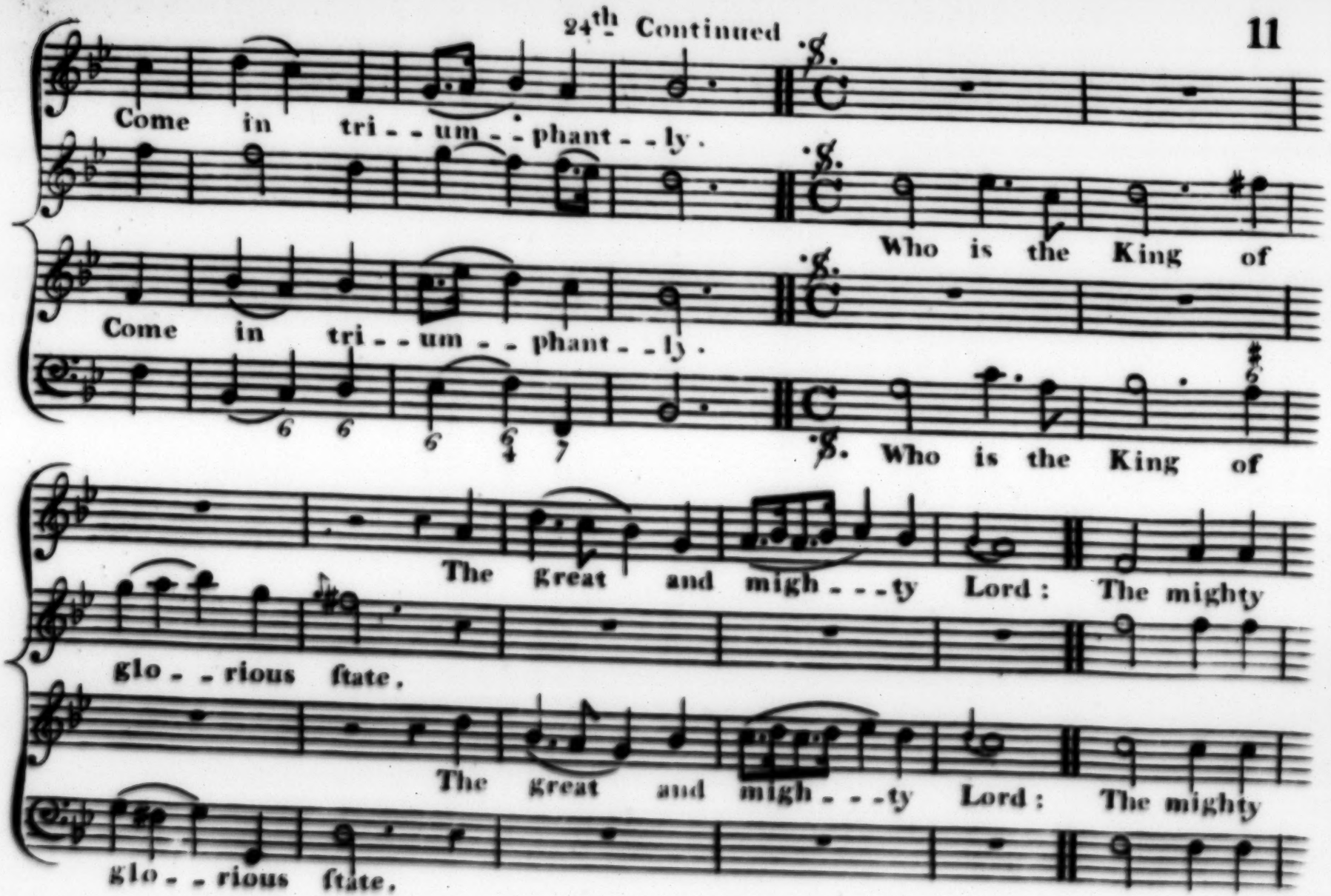
And in the preſence of my foes
My table thou ſhall ſpread:
Thou wilt fill full my cup, and thou
Anointed haſt my head.

5

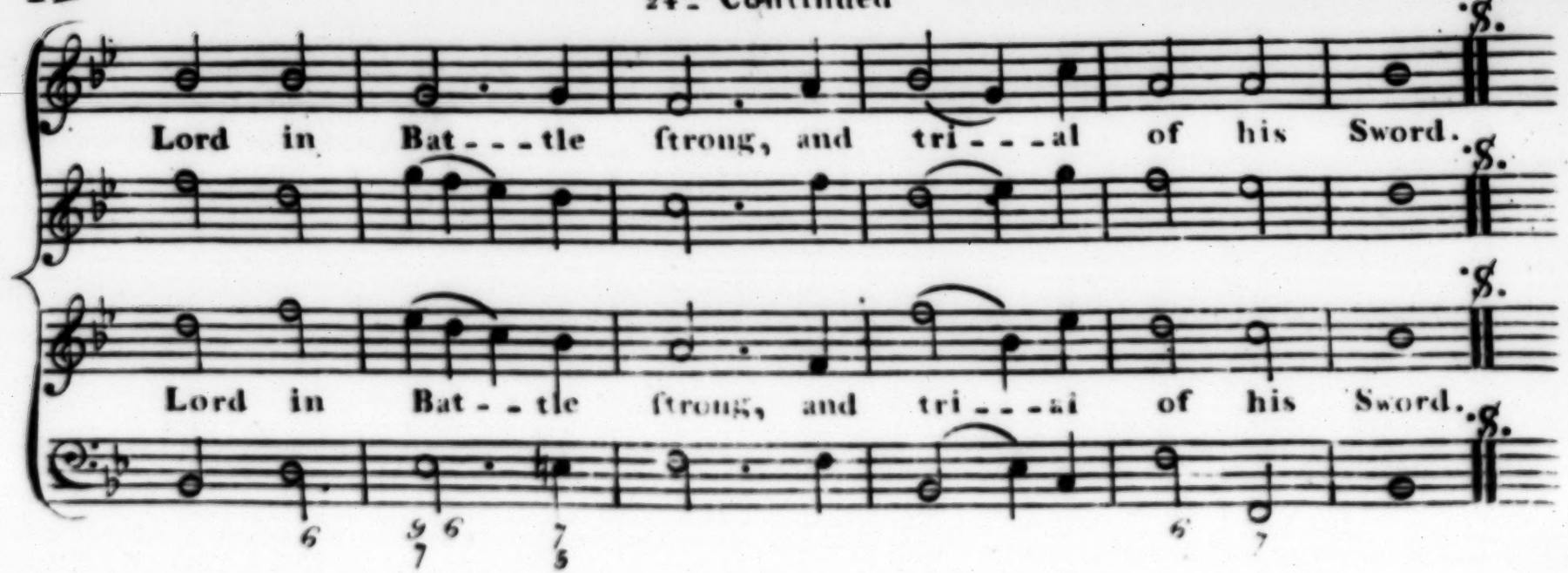
Thro' all my life thy favour is
So frankly ſhew'd to me,
That in thy houſe for evermore
My dwelling place ſhall be.

PSALM the XXIV. St Margarets Tune Verſes 7.8.9.10. Old Verſion.

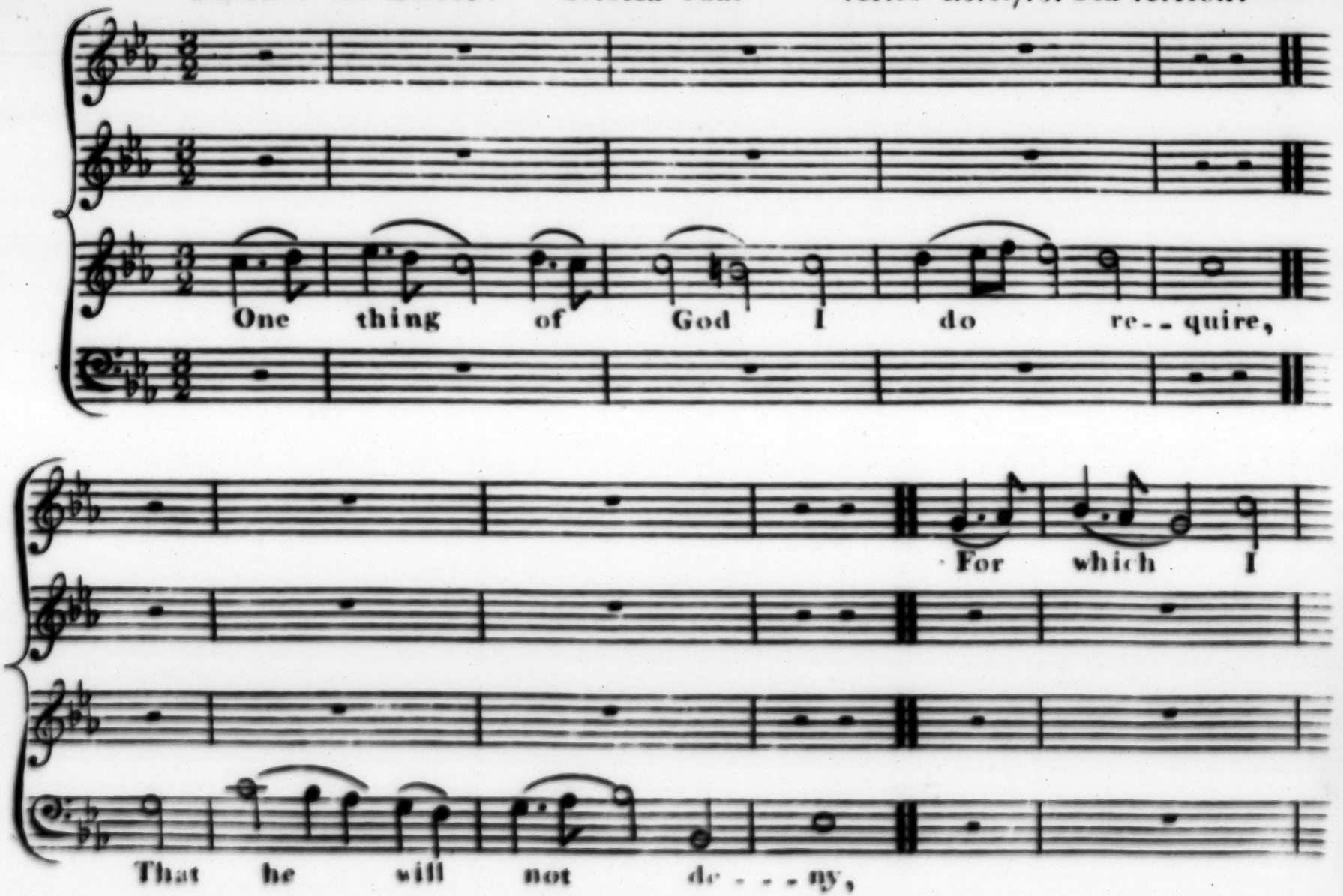



Come in tri - - um - - phant - - ly.
Who is the King of
Come in tri - - um - - phant - - ly.
Who is the King of
The great and migh - - - ty Lord: The mighty
glo - - rious ſtate.
The great and migh - - - ty Lord: The mighty
glo - - rious ſtate.

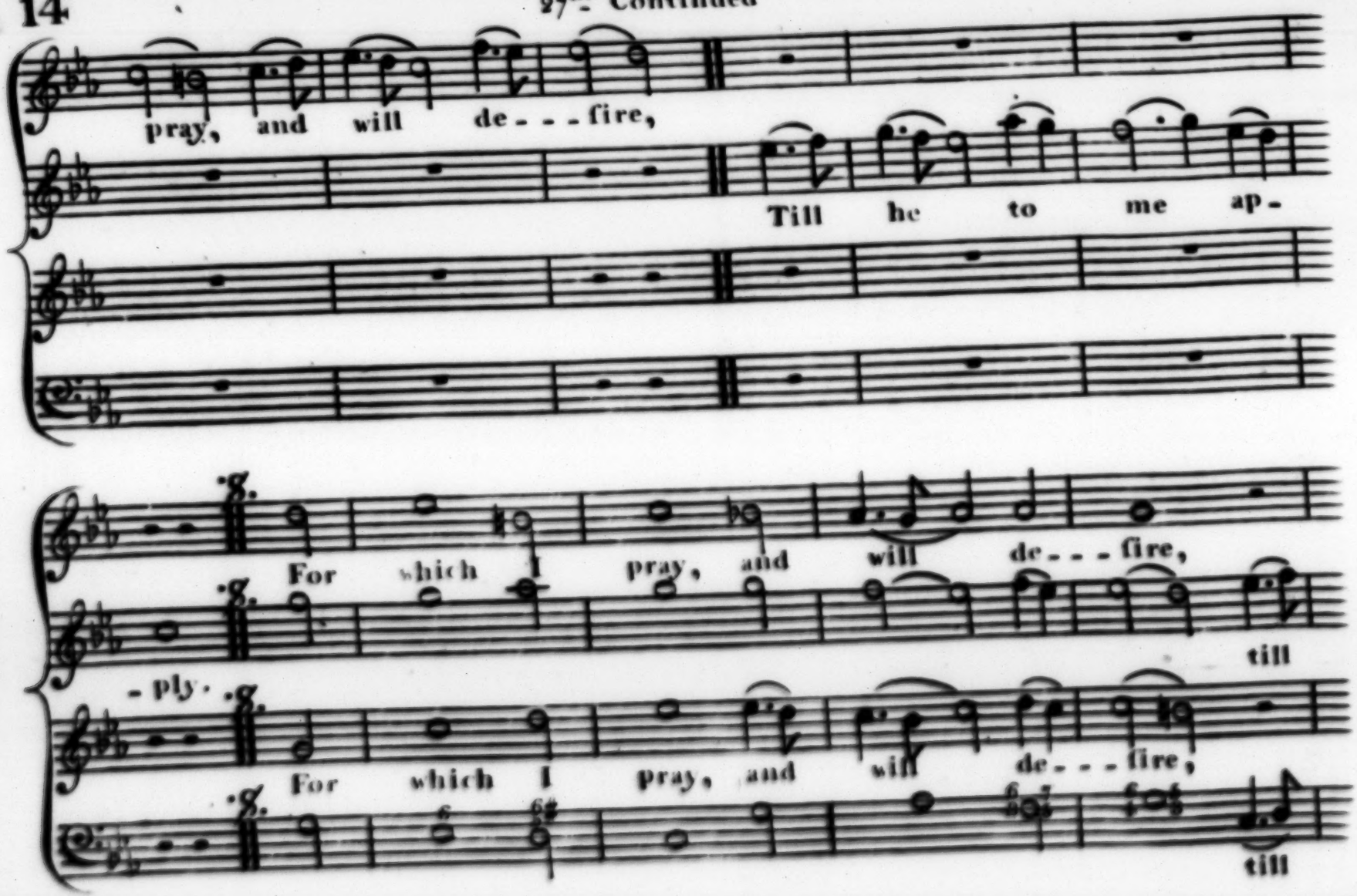
24th Continued

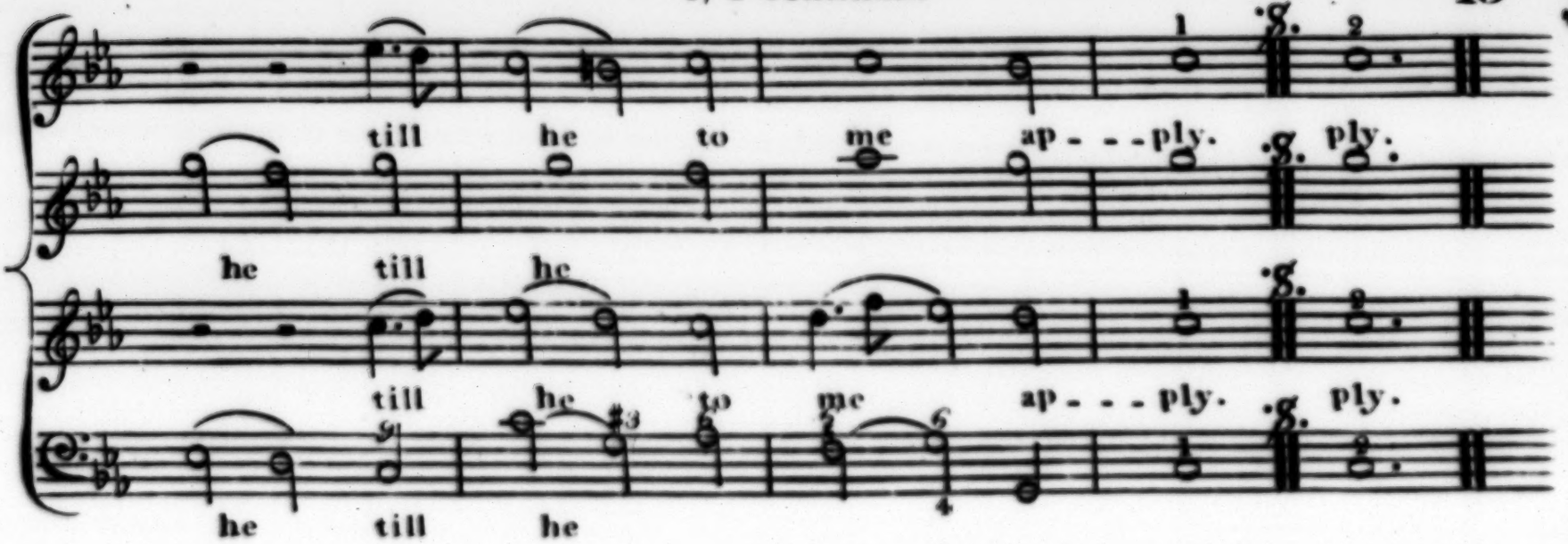


Ye gates and everlaſting doors,
Lift up your heads on high:
Then ſhall the King of glorious ſtate
Come in triumphantly.
Who is the King of glorious ſtate.
The Lord of hoſts it is:
The kingdom and the royalty
Of glorious ſtate is his.


One thing of God I do re--quire,
For which I
That he will not de---ny,

27th Continued





5

That I within his holy place
My life throughout may dwell:
To ſee the beauty of his face,
And view his temple well.

6

In time of dread he ſhall me hide
Within his place moſt pure:
And keep me ſecret by his ſide,
As on a rock moſt ſure.

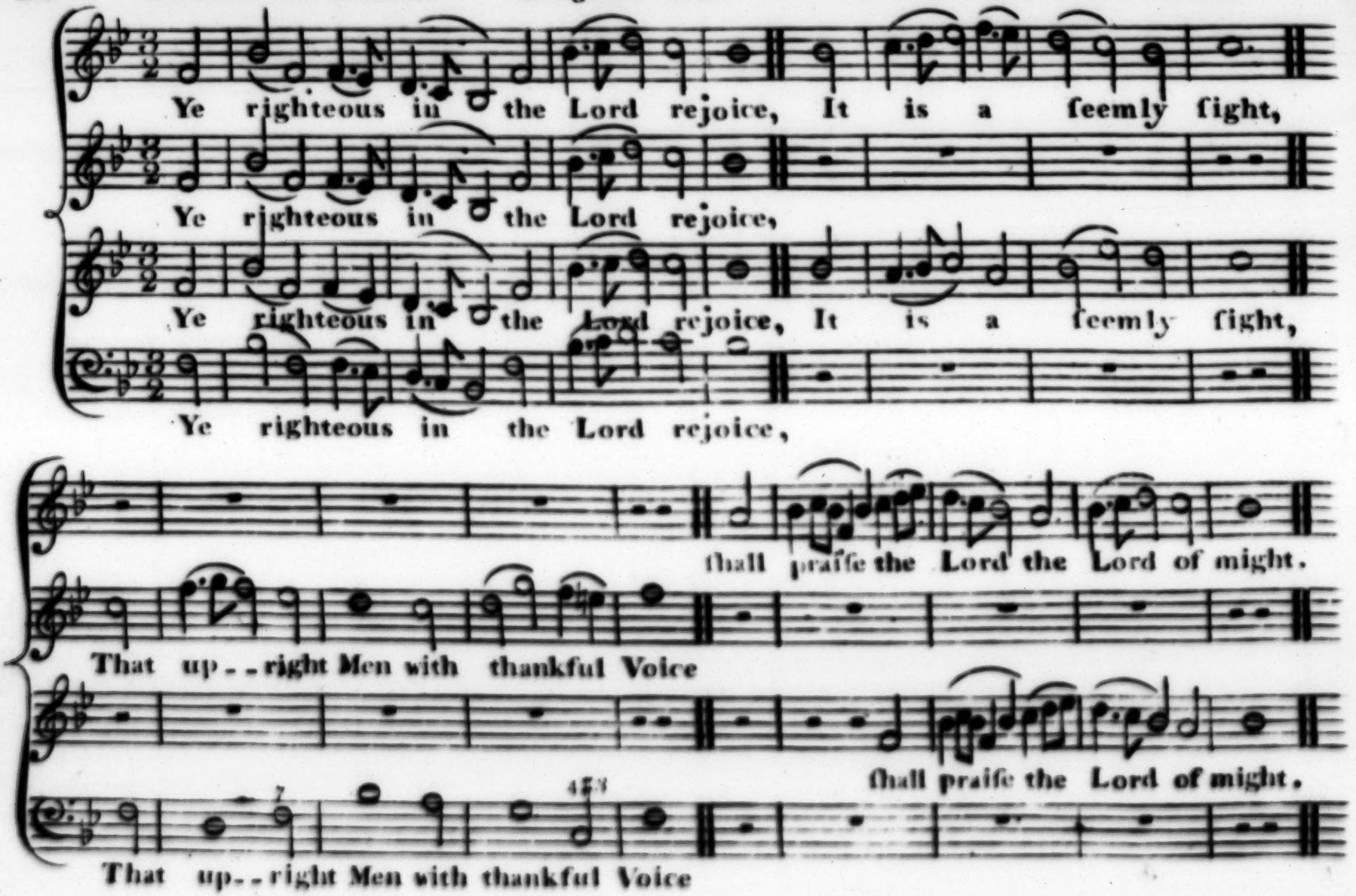
7

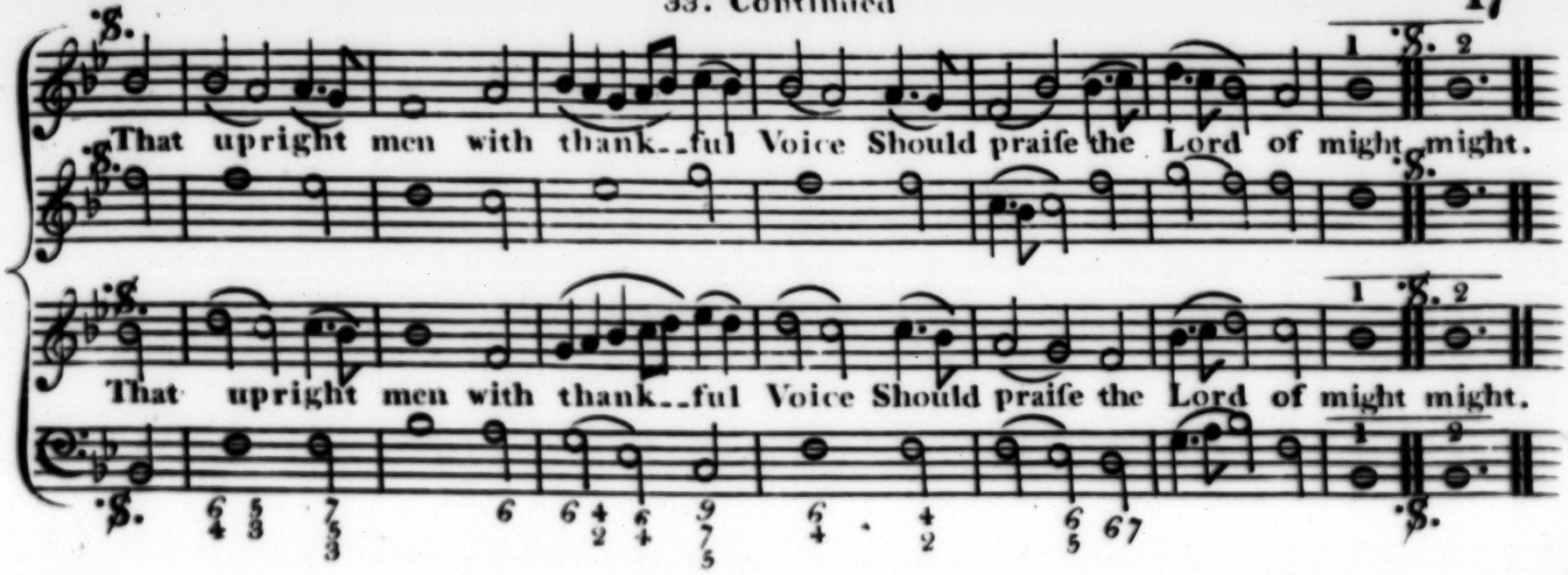
At length I know the Lords good grace
Shall make me ſtrong and ſtout,
My foes to foil and clean deface,
That compaſs me about.

8

Therefore within his houſe will I
Give ſacrifice of praiſe:
With pſalms and ſongs I will apply
To laud the Lord always.

PSALM the XXXIII Boughton Tune Verſes 1. 2. 3. 4. Old Verſion.





2

Praiſe ye the Lord with harp, and ſing
To him with pſaltery:
With ten-ſtring'd inſtruments ſounding,
Praiſe ye the Lord moſt high.

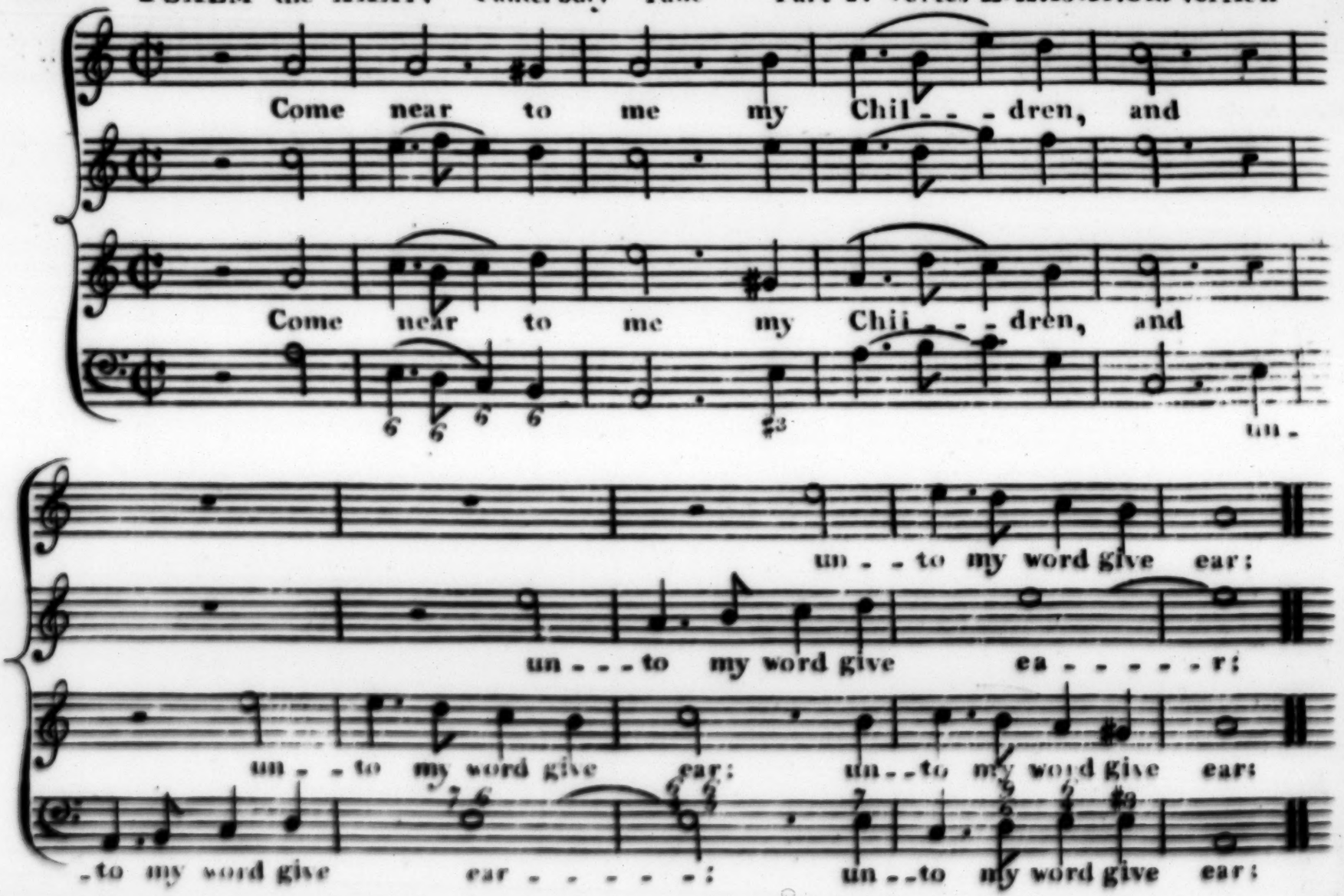
3

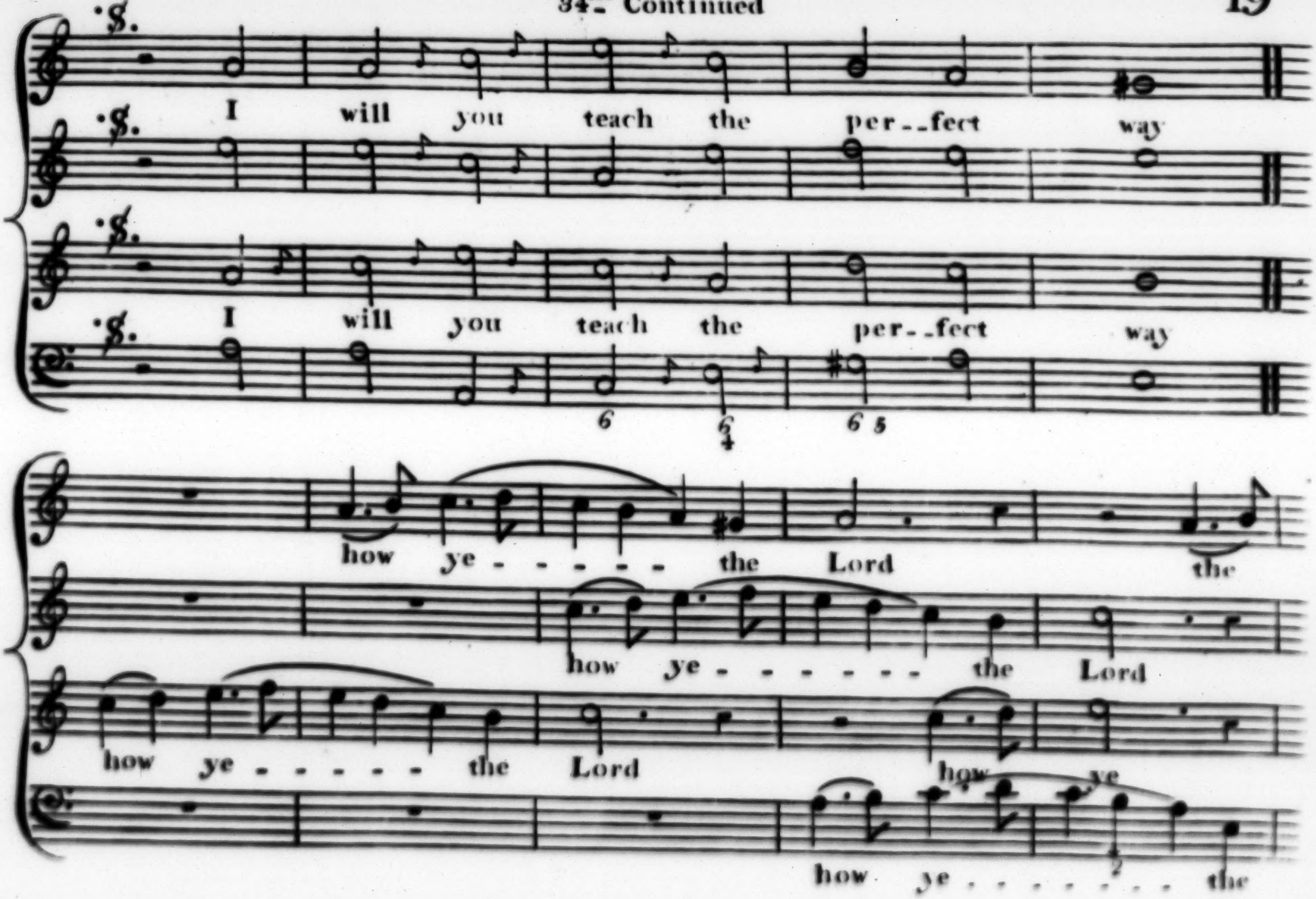
Sing to the Lord a ſong moſt new,
With courage give him praiſe:
For why! his word is ever true,
His works, and all his ways.

4

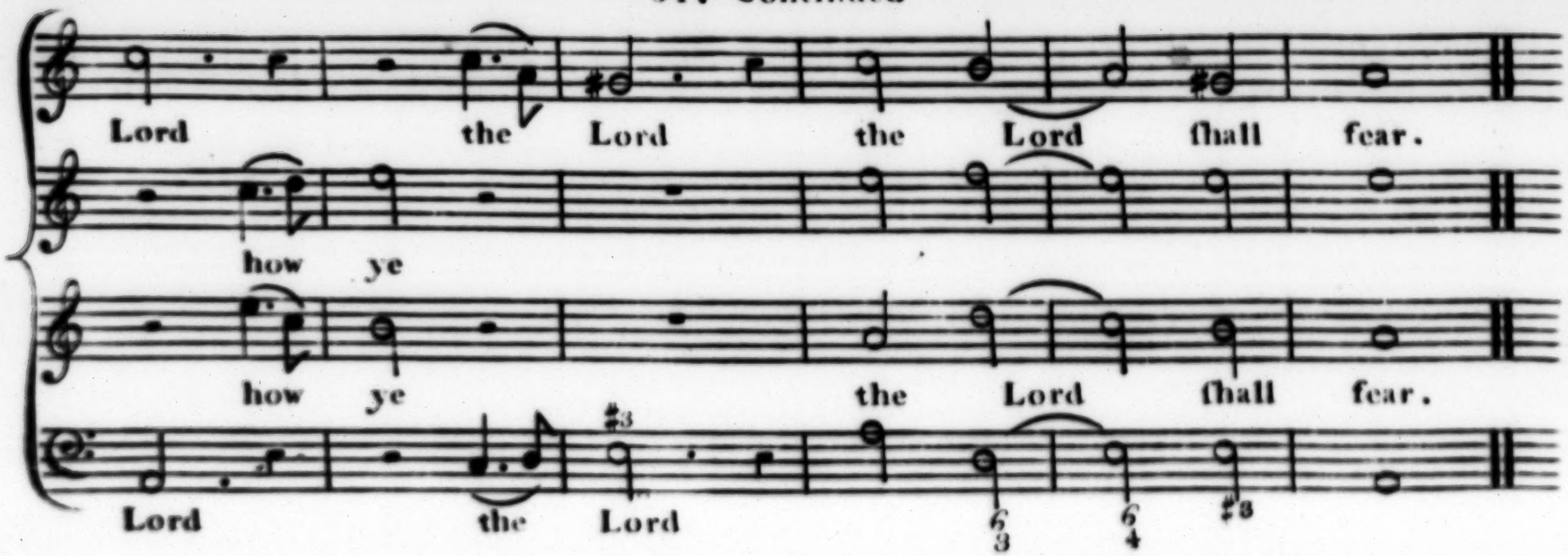
Both judgment, equity, and right,
He ever lov'd and will:
And with his gifts he doth delight
The earth throughout to fill.

PSALM the XXXIV Canterbury Tune Part 2d. Verses 11.12.13.14. Old Version




I will you teach the per--fect way
I will you teach the per--fect way
how ye - - - - - the Lord the
how ye - - - - - - the Lord
how ye - - - - - the Lord how ye
how ye - - - - - - - the

34th. Continued



12

Who is the man that would live long,
And lead a happy life:
See thou refrain thy tongue and lips
From all deceit and ſtrife.

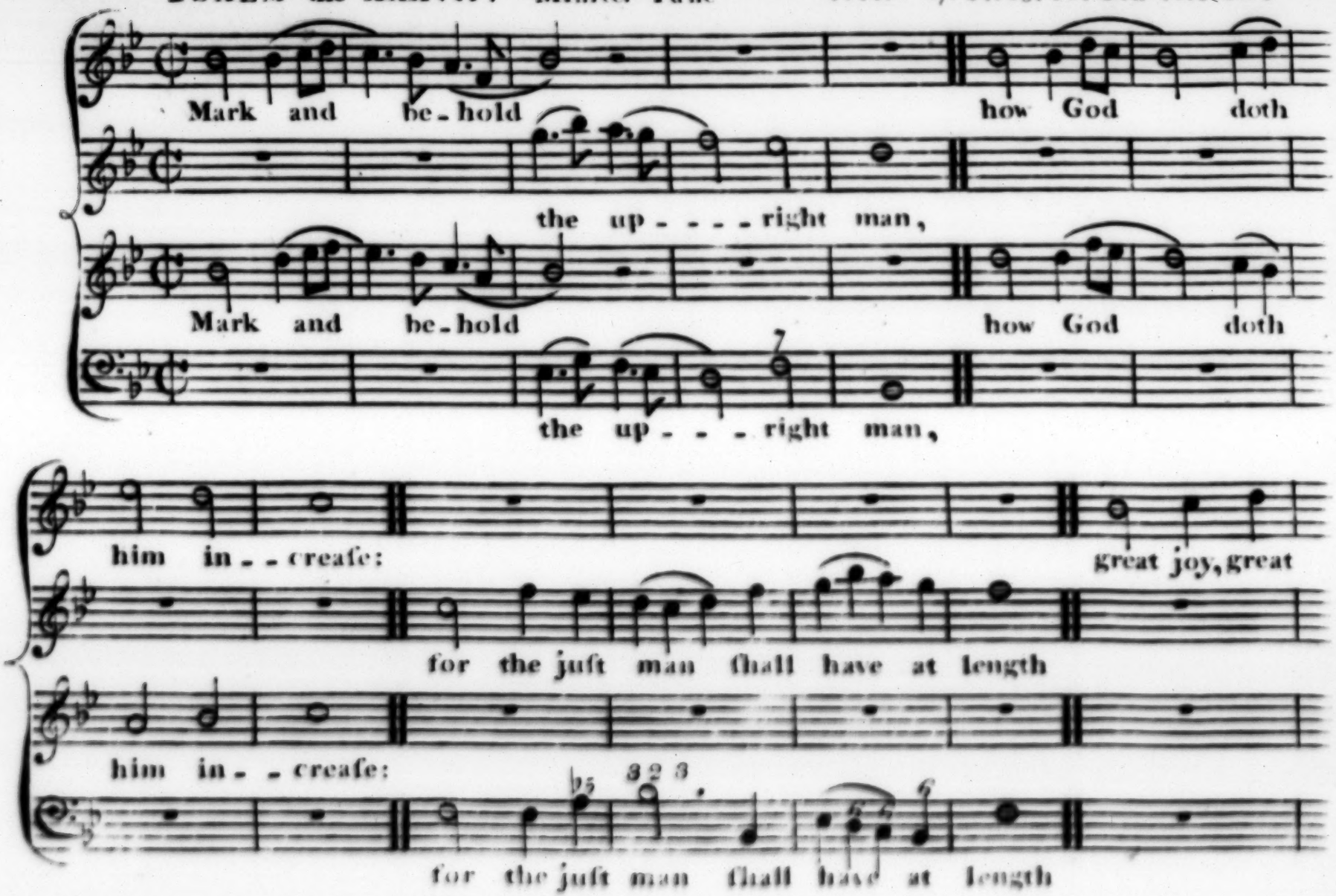
13

Turn back thy face from doing ill,
And do the godly deed:
Enquire for peace and quietneſs,
And follow it with ſpeed.

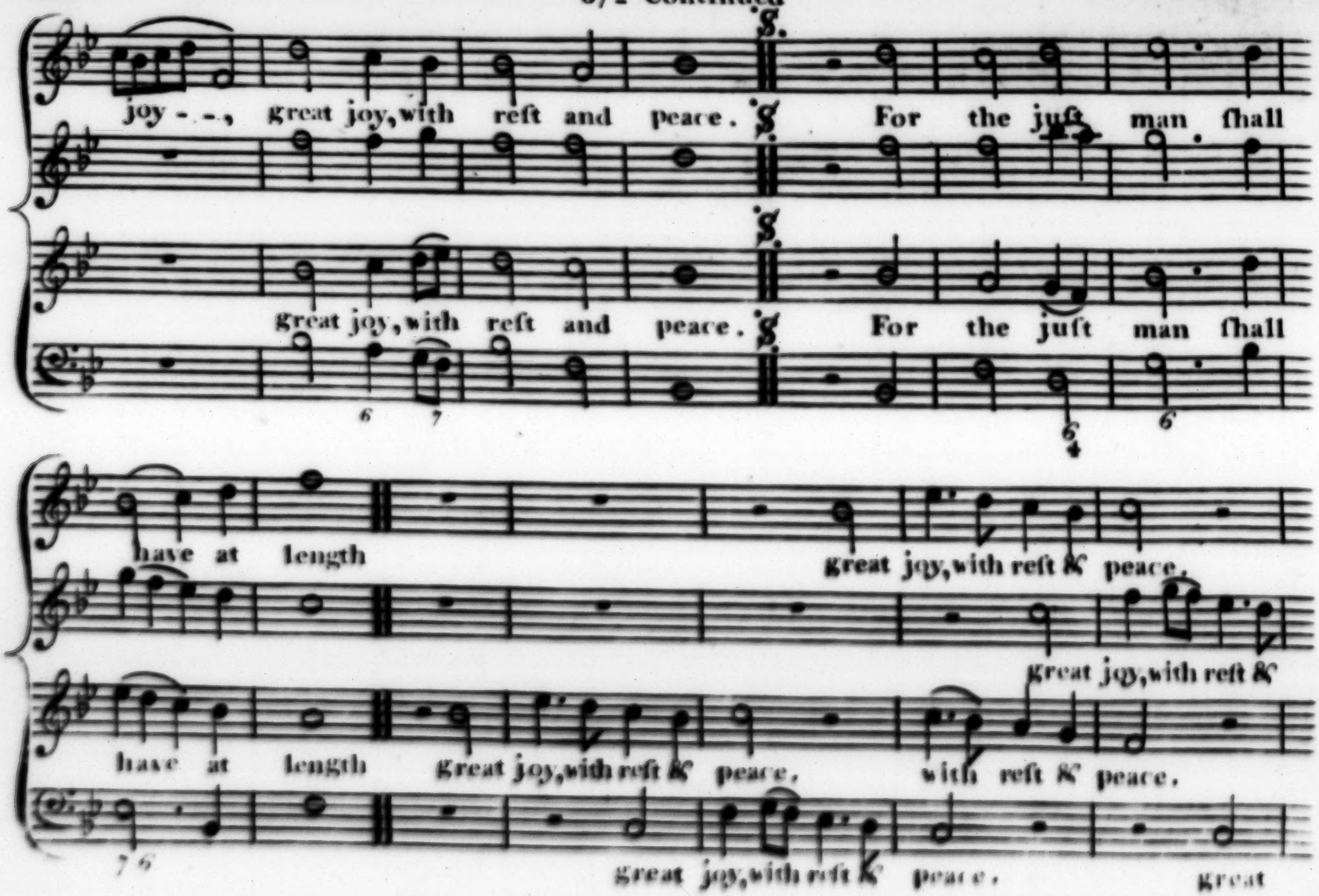
14

For why? the Eyes of God above
Upon the juſt are bent:
His ears likewiſe to hear the cry
Of the poor innocent.

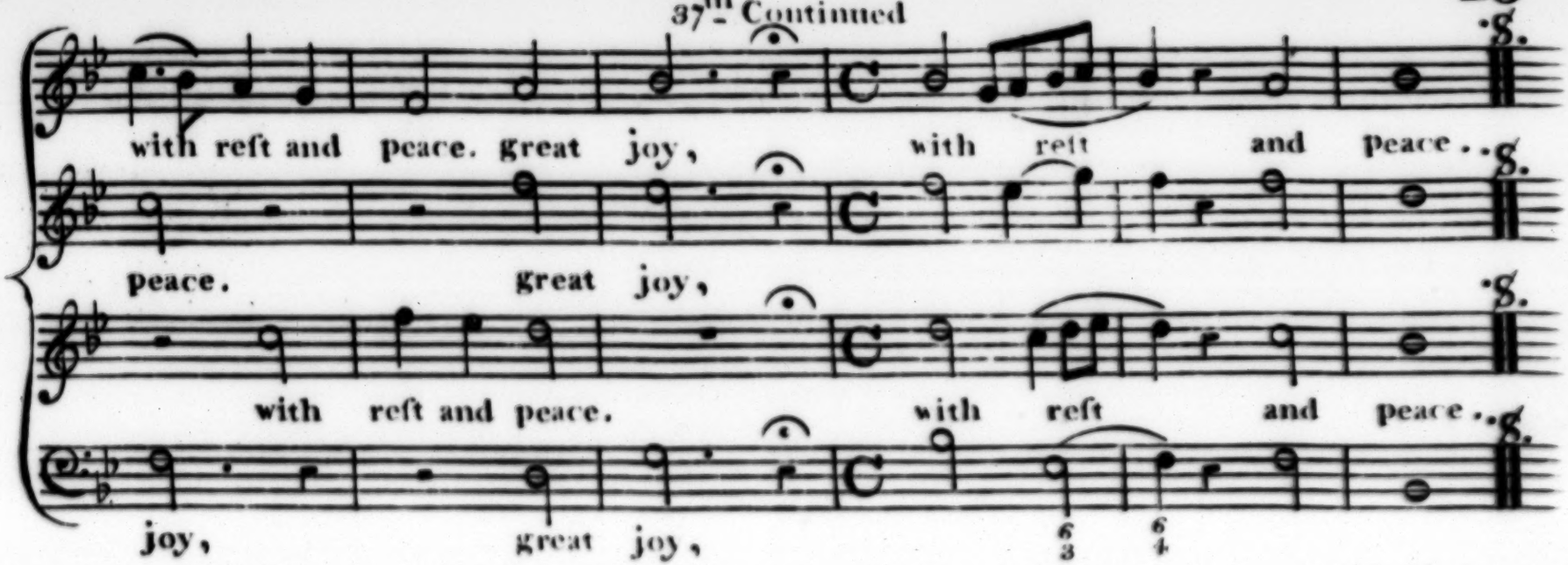
PSALM the XXXVII. Minſter Tune Verſes 37. 38. 39. 40. Old Verſion.



37th Continued



37th Continued



38

As for tranſgreſsors, woe to them,
Deſtroy'd they all ſhall be:
God will cut off their budding race,
And rich poſterity.

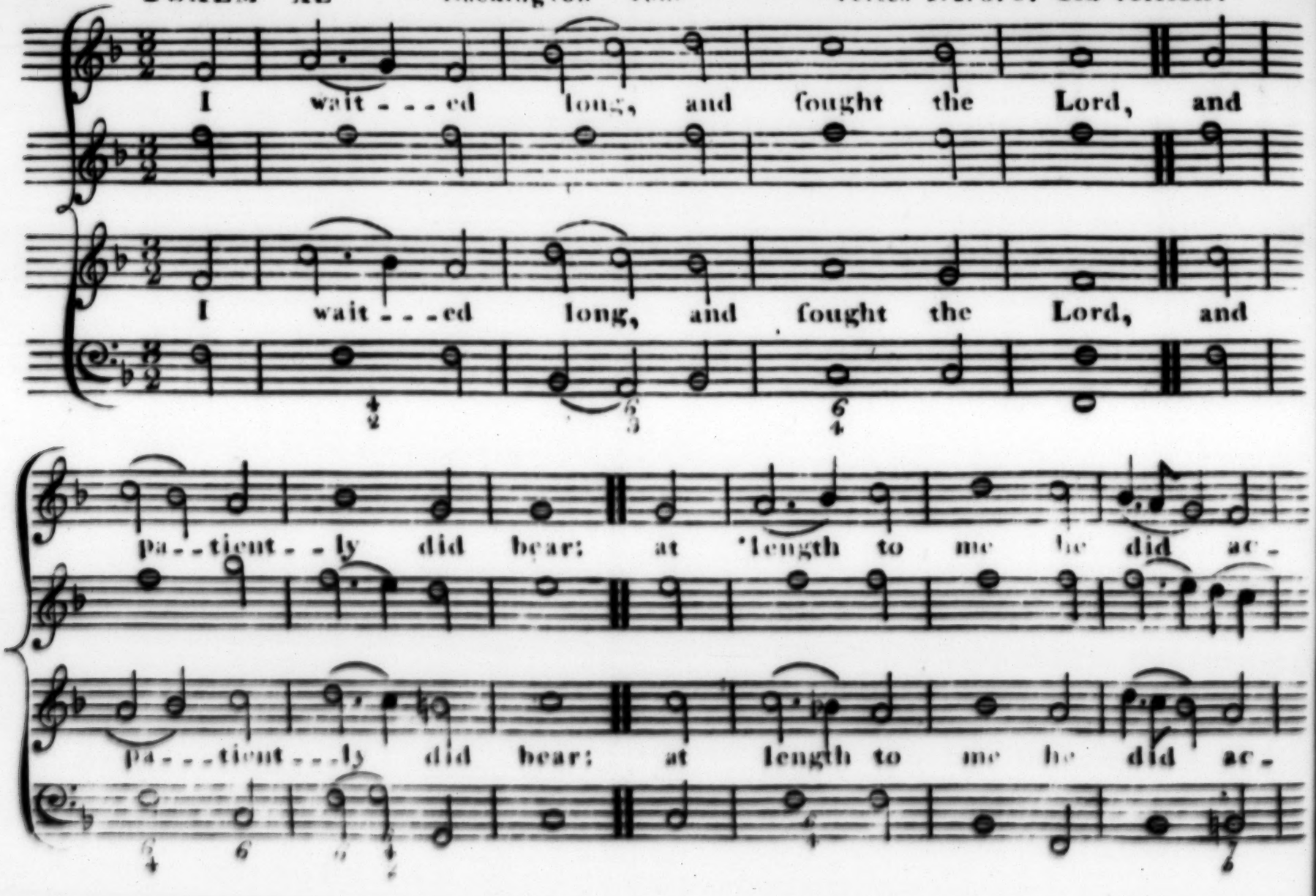
39

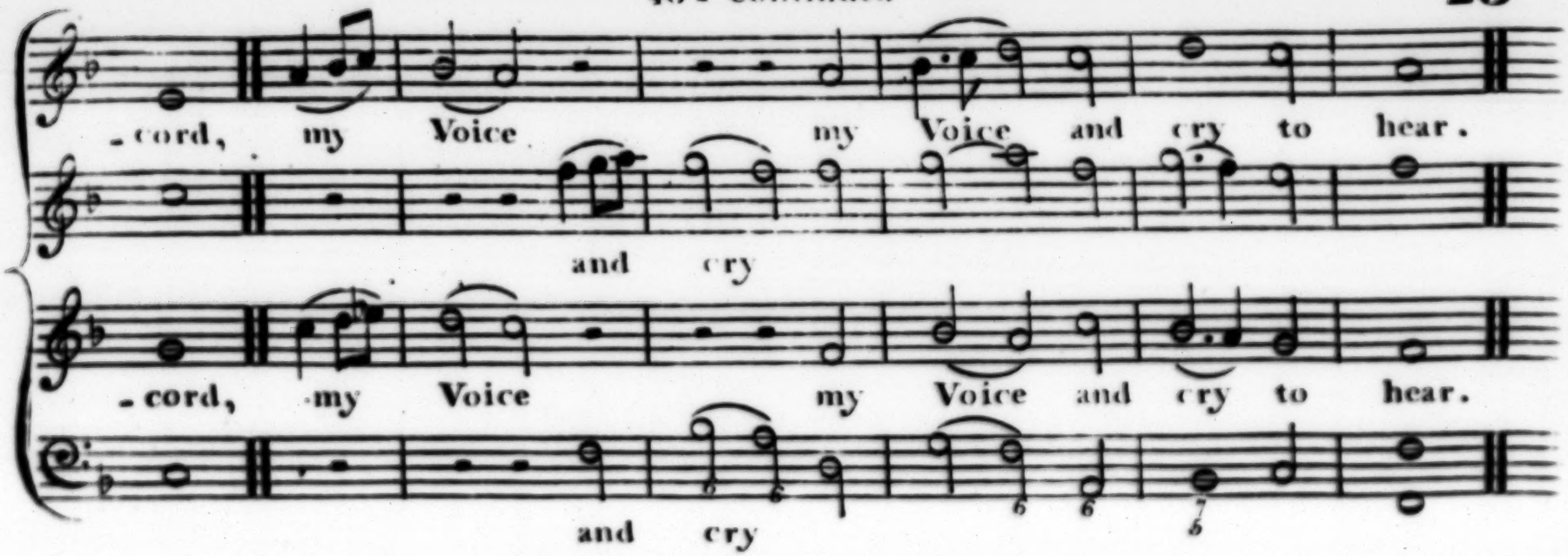
But the ſalvation of the juſt
Doth come from God above,
Who in their trouble ſends them aid
Of his meer grace and love.

40

God evermore delivers them
From lewd men and unjuſt;
And ſtill will ſave them, whilſt that they
In him do put their truſt.

PSALM XL — Nackington Tune — Verſes 1. 2. 3. 4. Old Verſion.





2

He brought me from the dreadfull pit,
Out of the mire and clay:
Upon a rock he set my feet,
And he did guide my way.

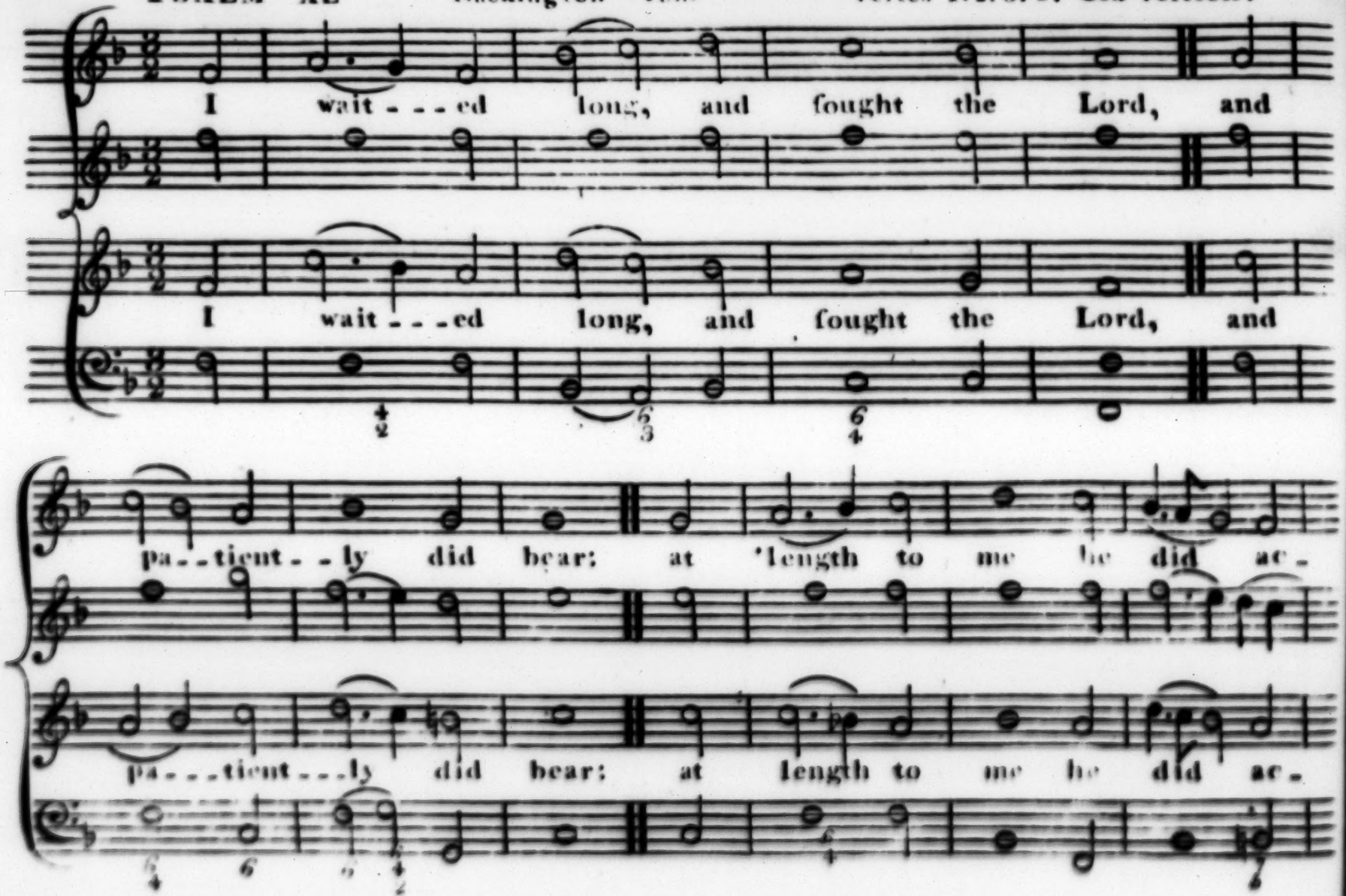
3

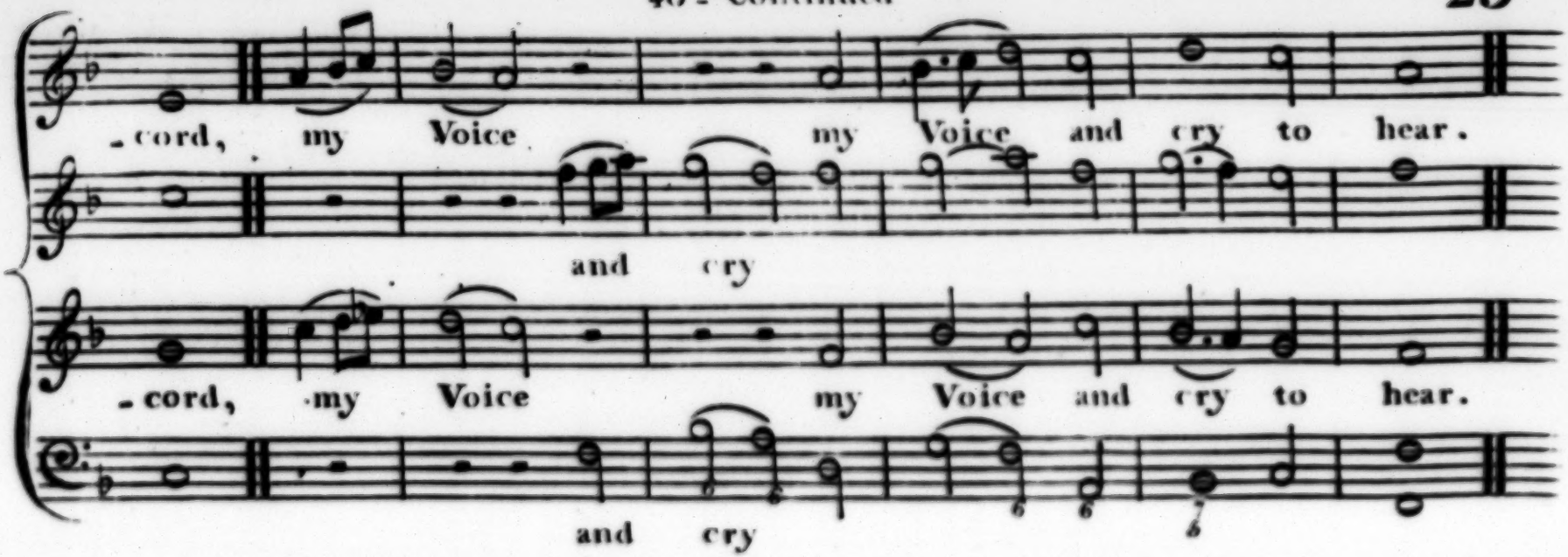
To me he taught a pſalm of praiſe,
Which I muſt ſhew abroad:
And ſing new Songs of thanks always
Unto the Lord our God.

4

When all the folk theſe things ſhall ſee,
As people much afraid,
Then they unto the Lord will flee,
And truſt upon his aid.

PSALM XL — Nackington Tune — Verſes 1. 2. 3. 4. Old Verſion.





2

He brought me from the dreadfull pit,
Out of the mire and clay:
Upon a rock he set my feet,
And he did guide my way.

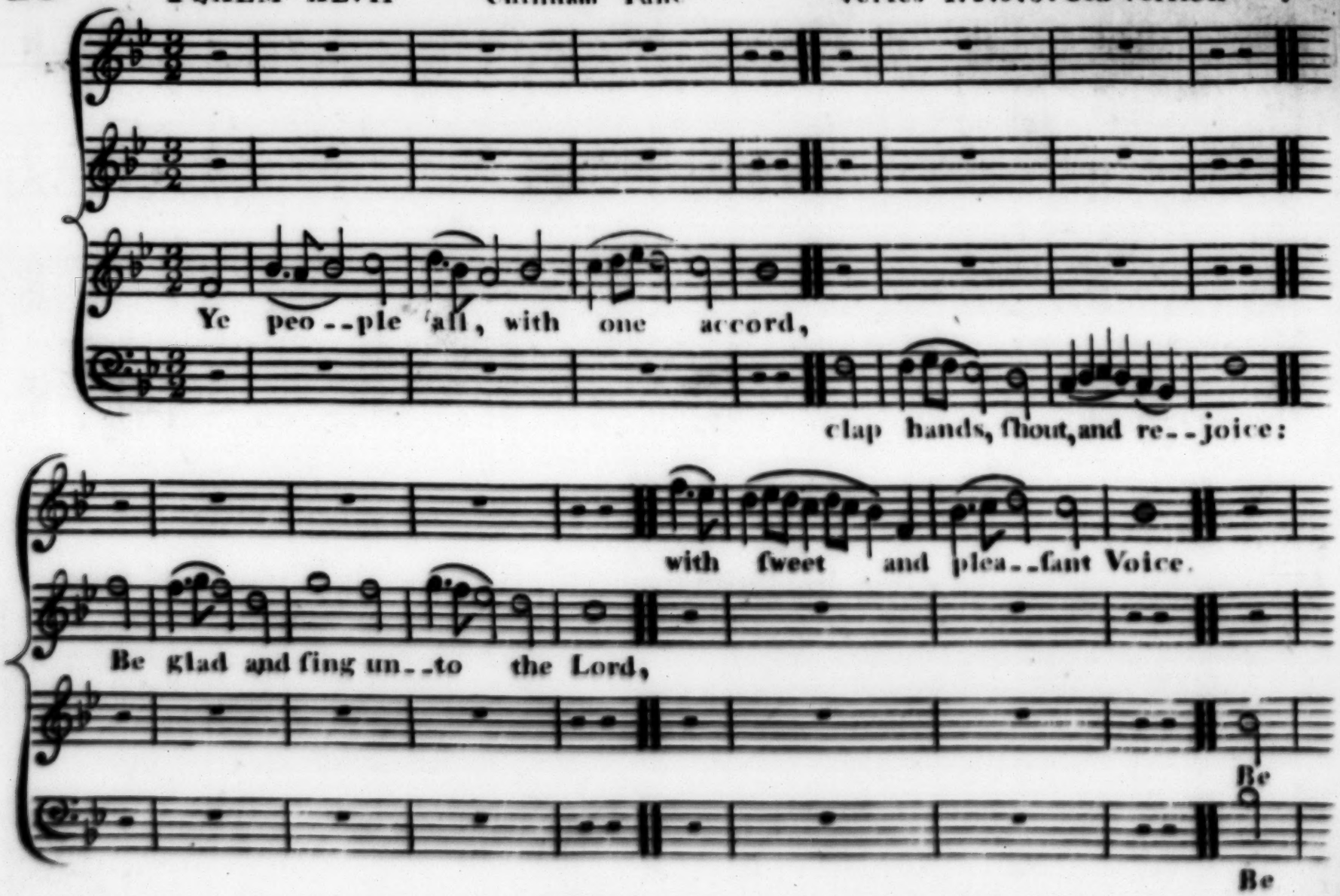
3

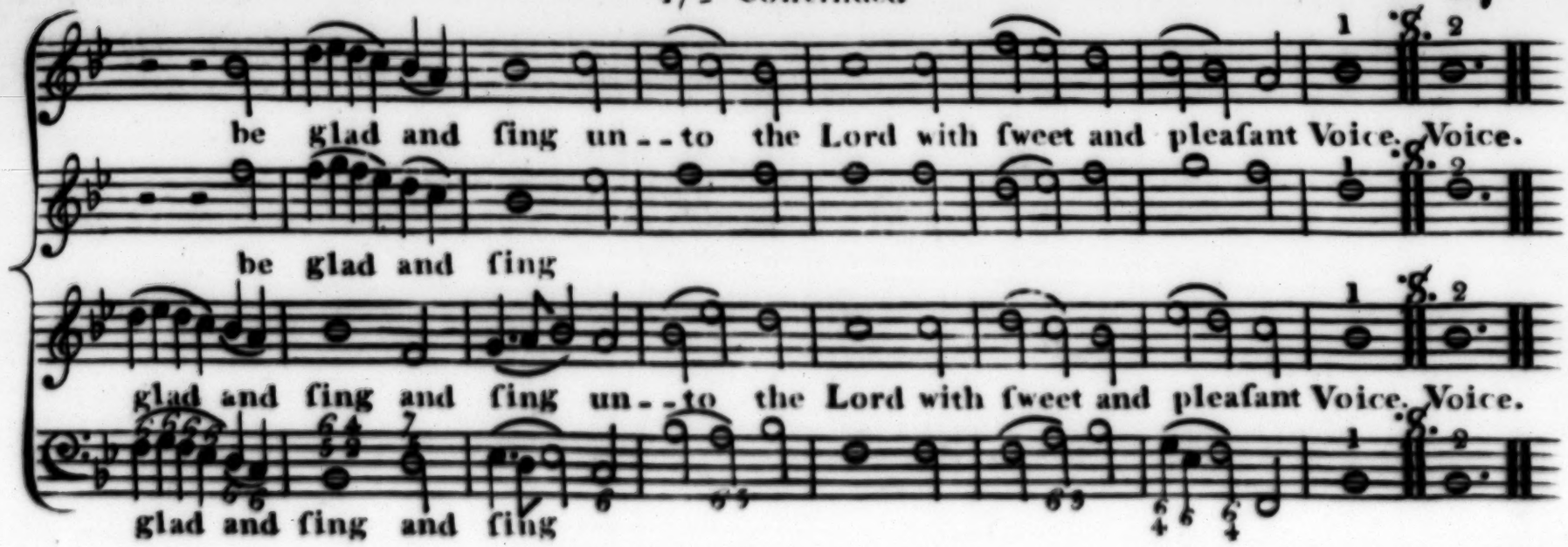
To me he taught a pſalm of praiſe,
Which I muſt ſhew abroad:
And ſing new Songs of thanks always
Unto the Lord our God.

4

When all the folk theſe things ſhall ſee,
As people much afraid,
Then they unto the Lord will flee,
And truſt upon his aid.

PSALM XLVII Chillham Tune Verſes 1. 2. 5. 6. Old Verſion





2

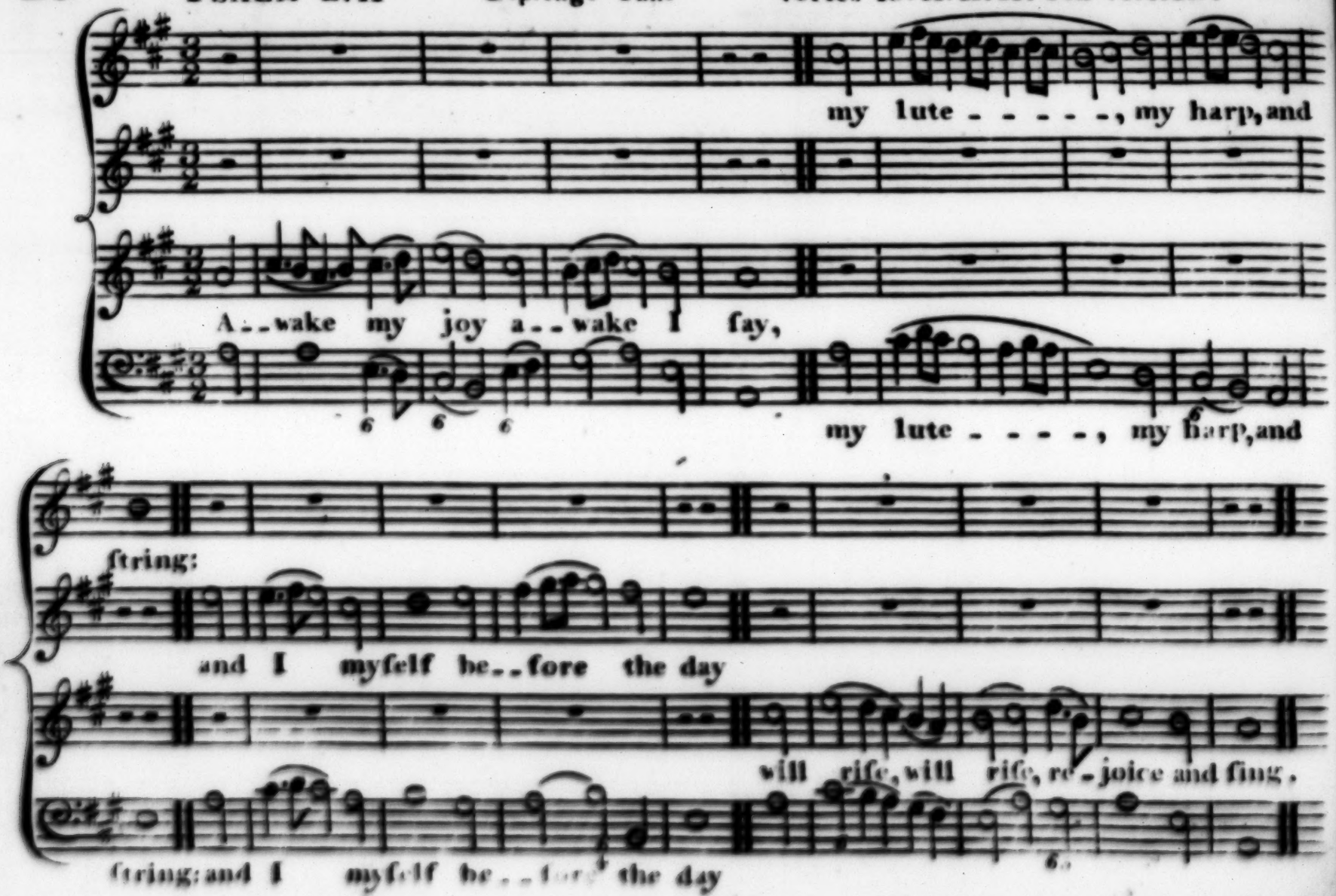
For high the Lord and dreadful is,
His wonders manifold:
A mighty King he is likewiſe,
In all the earth extoſd.

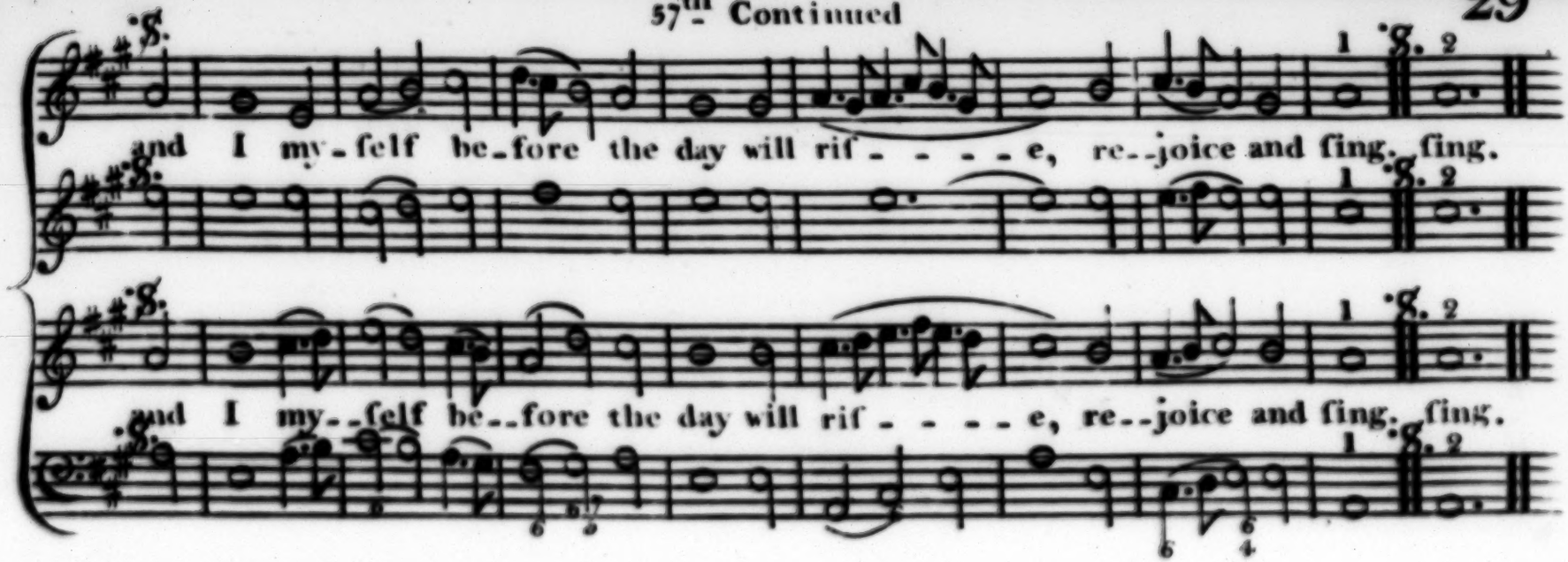
5

Our God aſcended up on high
With joy and pleaſant noiſe:
The Lord goes up above the ſky
With trumpets royal voice.

6

Sing praiſes to our God, ſing praiſe
Sing praiſes to our King:
For God is King of all the earth,
All ſkilful praiſes ſing.


my lute - - - - -, my harp, and
A - - wake my joy a - - wake I say,
my lute - - - - -, my harp, and
string:
and I myself be - - fore the day
will rise, will rise, re - joice and sing.
string: and I myself be - - fore the day

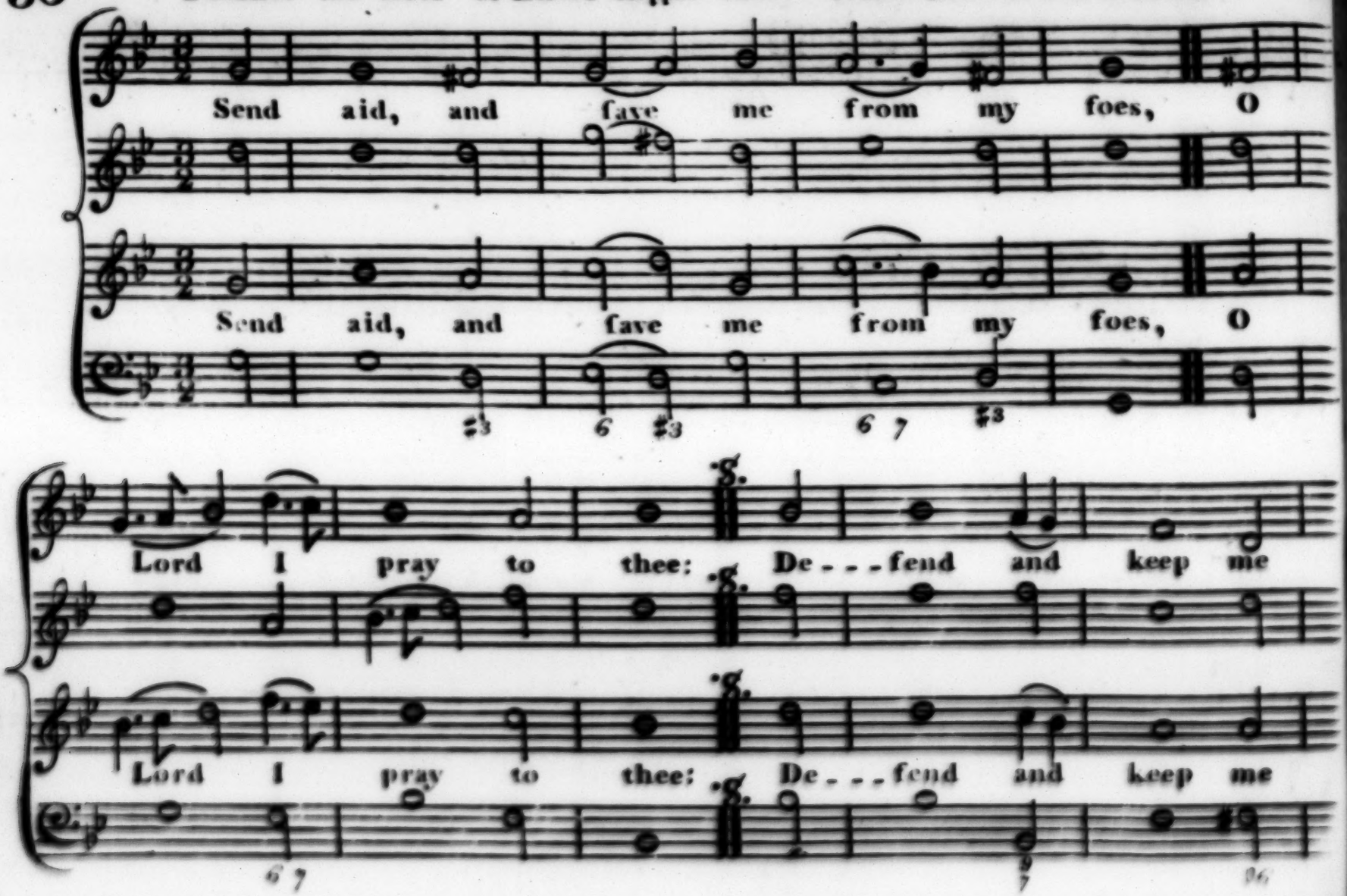


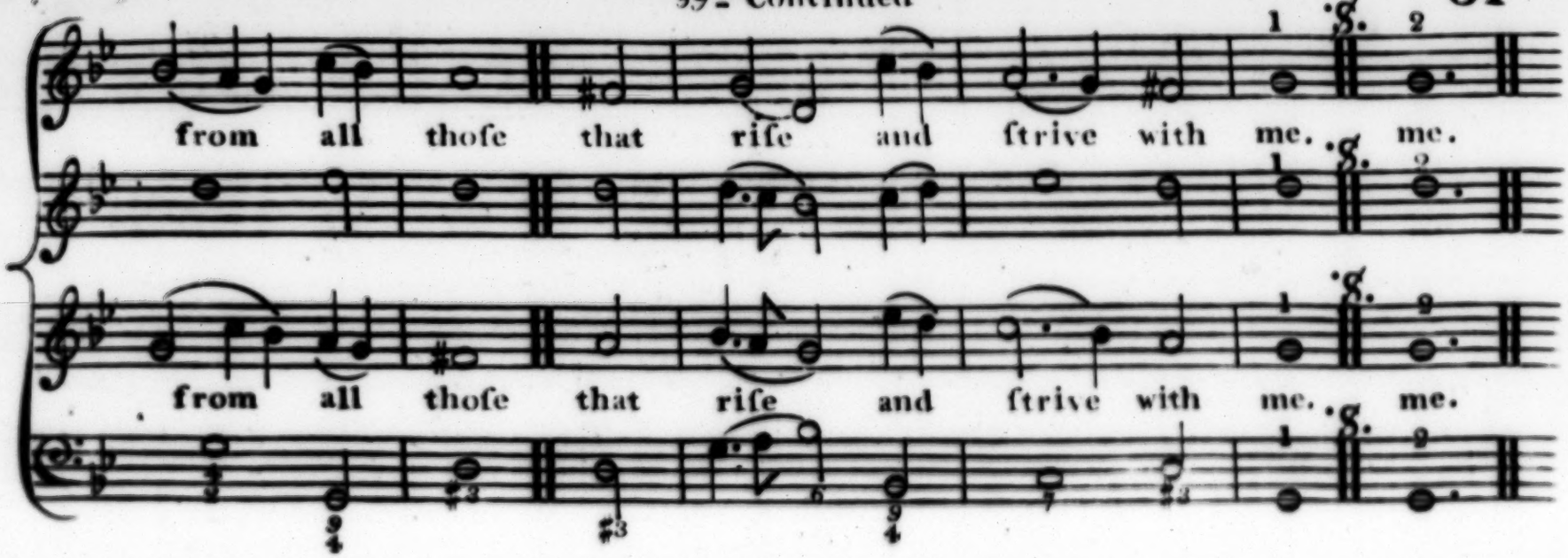
11
Among the people I will tell
The Goodness of my God:
And shew his praise that doth excel
In heathen lands abroad.

12
His mercies doth extend as far
As the heavns all are high:
His truth as high as any star
That shineth in the sky.

13
Set forth and shew thyself, O God,
Above the heavns most bright:
Exalt thyself on Earth abroad,
Thy Majesty and might.

PSALM the LIX or LXXI Ripple Tune Verſes 1.2.3.4. Old Verſion.





2

O Lord preſerve me from thoſe men,
Whoſe doings are not good;
And ſet me ſure and ſafe from them
That thirſt ſtill after Blood.

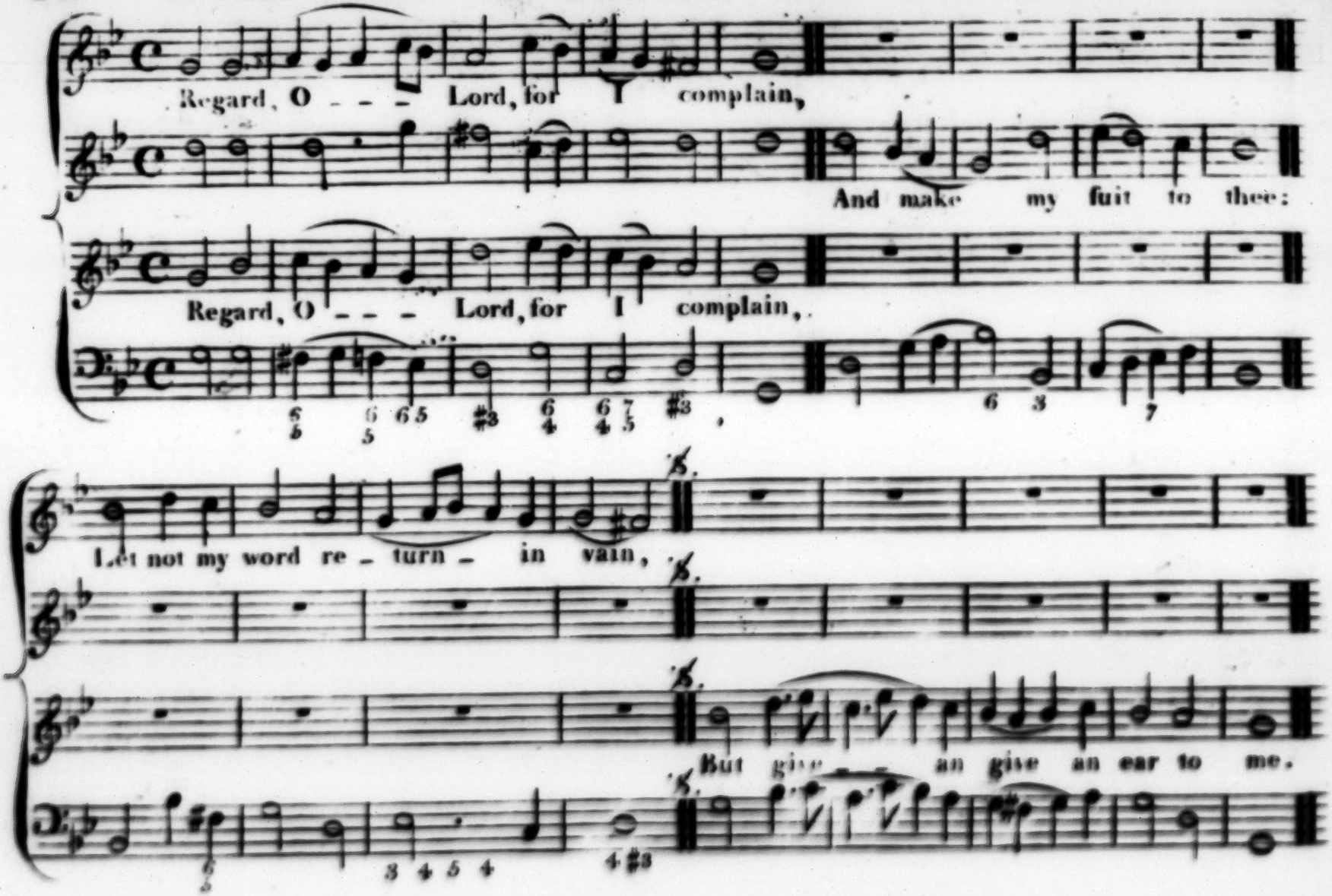
3

For lo, they wait my ſoul to take,
They rage againſt me ſtill:
Yet for no fault that I did make,
I never did them ill.

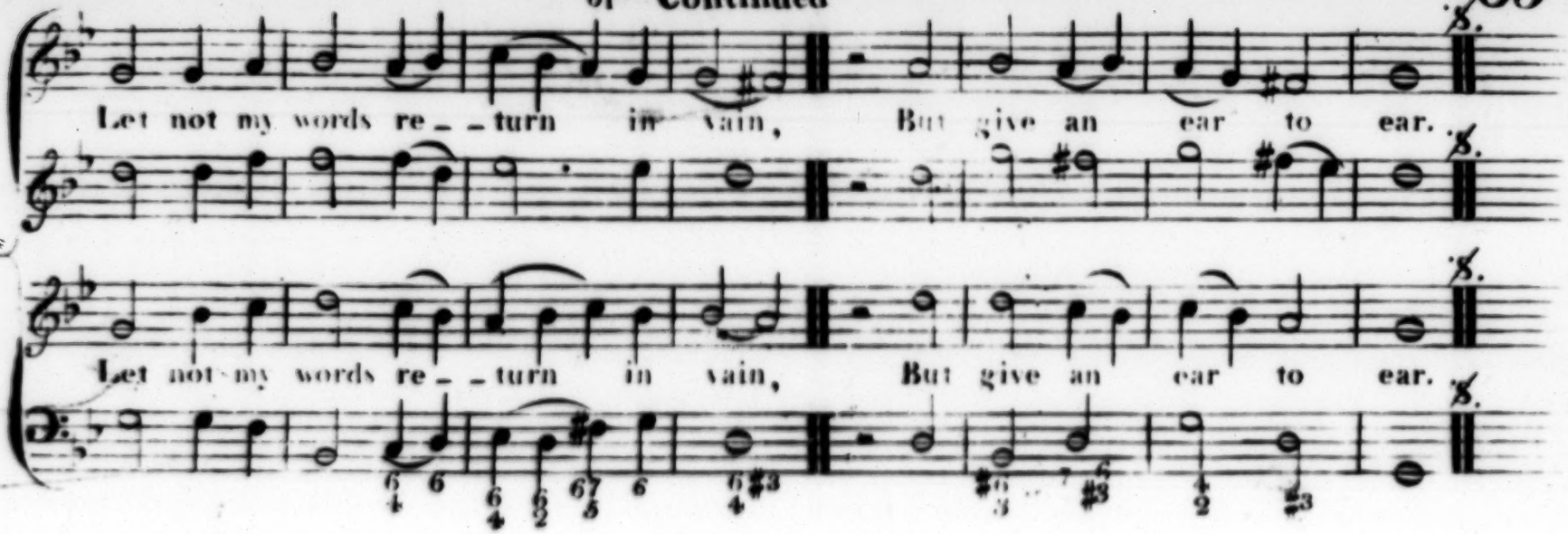
4

They run and do themſelves prepare,
When I no whit offend:
Ariſe and ſave me from their ſnare,
And ſee what they intend.

PSALM the LXI. All Saints Tune Verses 1.2.3.4. Old Ver:



61st Continued



2

From out the coafts and utmoft parts
Of all the earth I cry:
In grief anguifh of my heart,
To thee, O God, moft high.

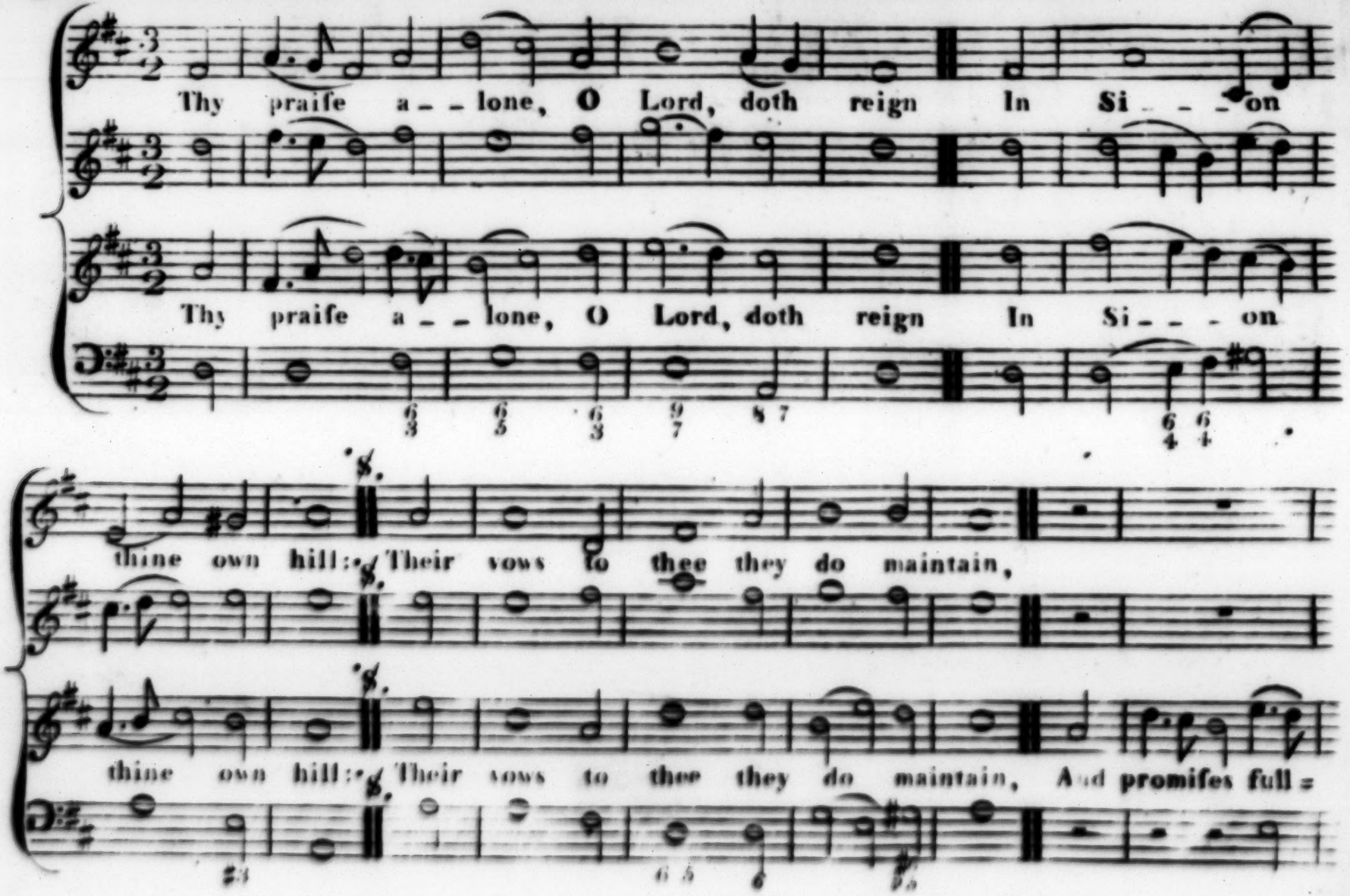
3

Upon the rock of thy great pow'r
My woeful mind repofe:
Thou art my hope, my fort, and tow'r,
My fence againft my foes.

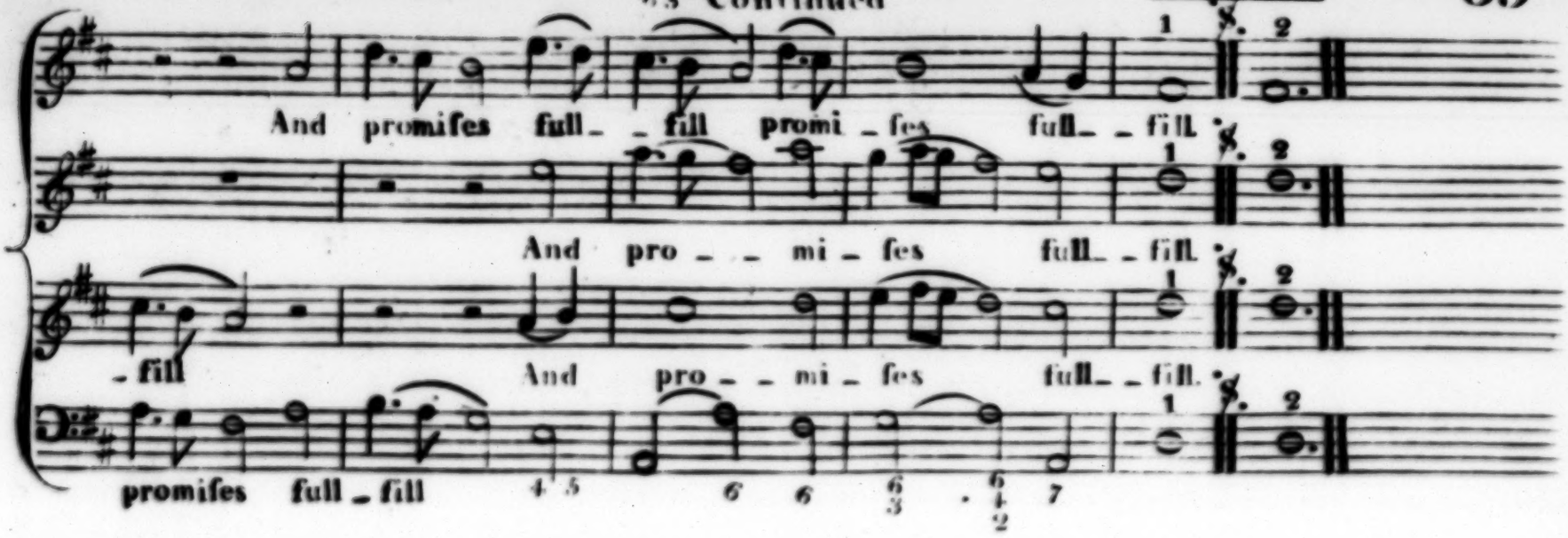
4

Within thy tent I long to dwell,
There ever to abide:
Under thy wings I know right well,
I fhall me fafely hide.

PSALM the LXV: Leeds Tune Verſes 1.2.3.4. Old Ver:



65th Continued



2

For that thou doſt their pray'r ſtill hear,
And doſt thereto agree:
The poeple all both far and near
With truſt ſhall come to thee.

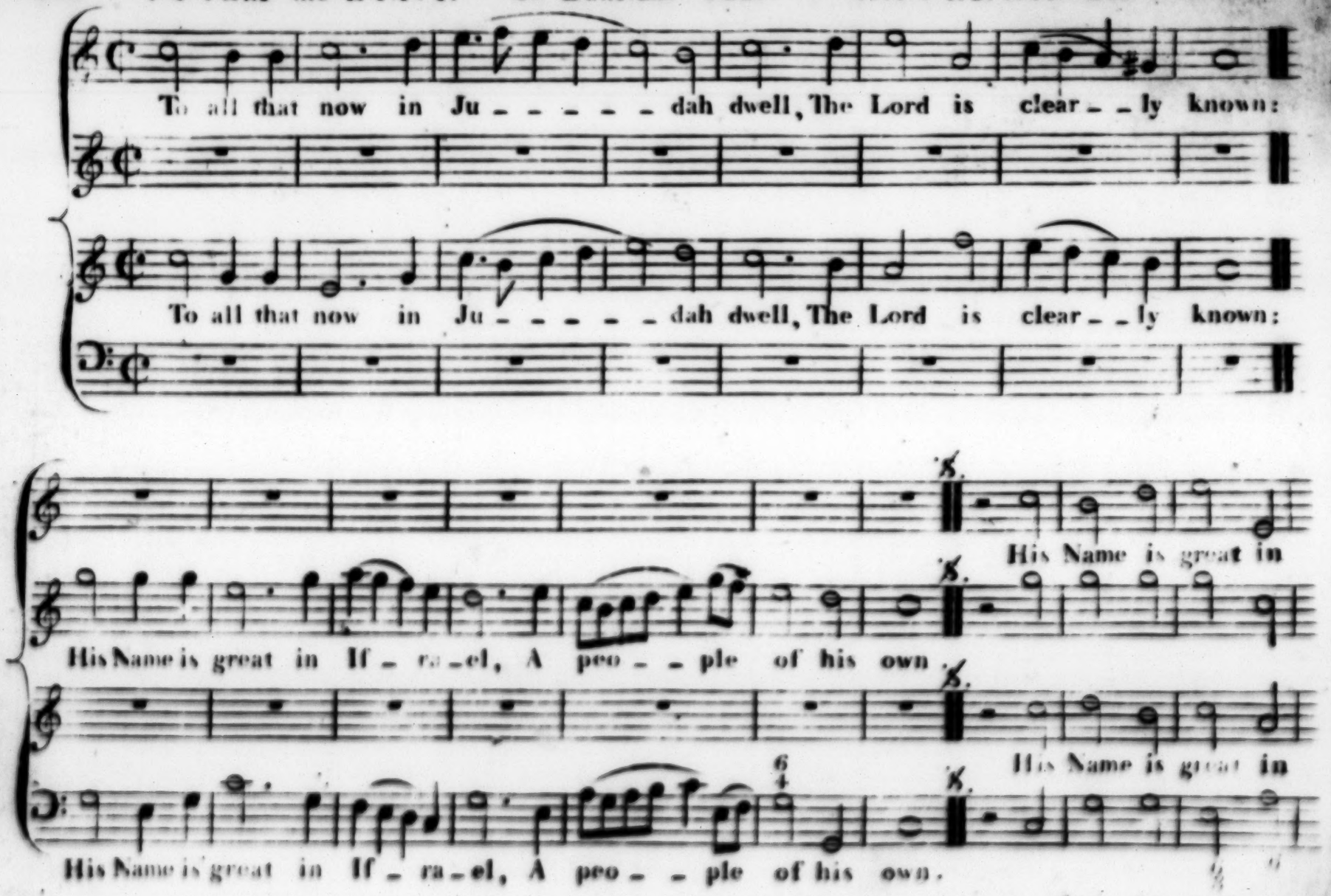
3

Our wicked life ſo far exceeds,
That we ſhall fail therein:
But, Lord, forgive our great miſdeeds,
And purge us from our ſin.

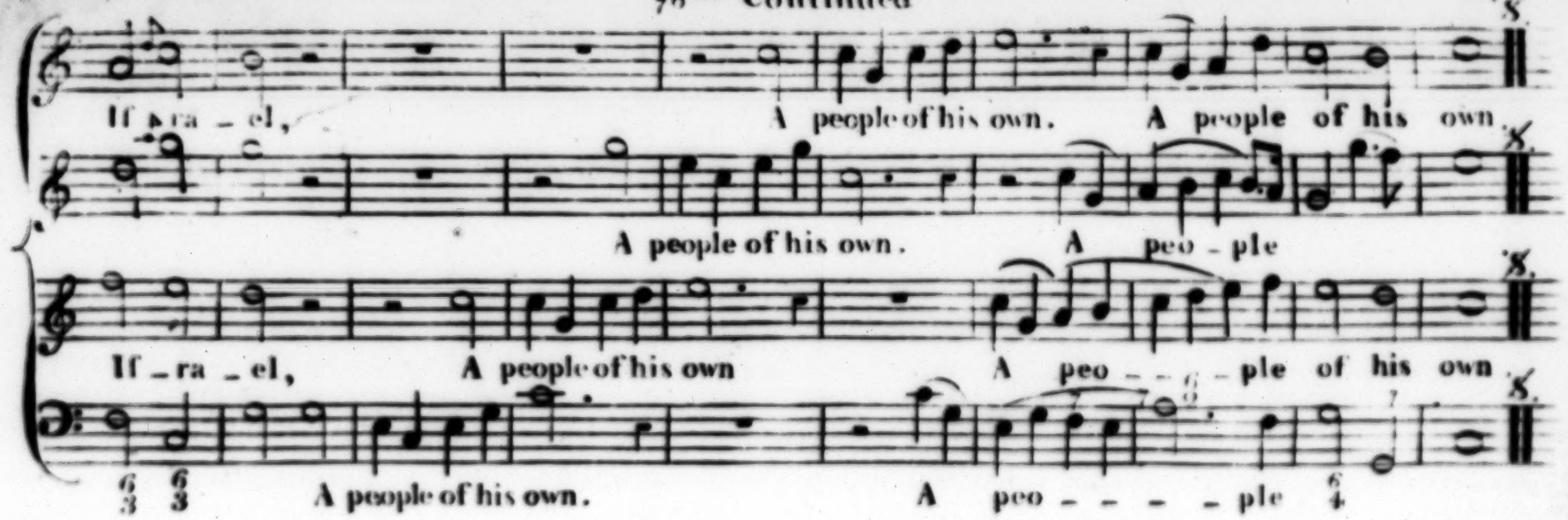
4

The man is bleſt whom thou doſt chuſe
Within thy courts to dwell:
Thy houſe and temple he ſhall uſe
With pleaſures that excel.

PSALM the LXXVI. S! Dunstans Tune Verses 1.2.3.4. Old Ver:



76th Continued



2

At Salem he hath pitcht his tent
To tarry there a ſpace:
In Sion alſo he is bent
To fix his dwelling place.

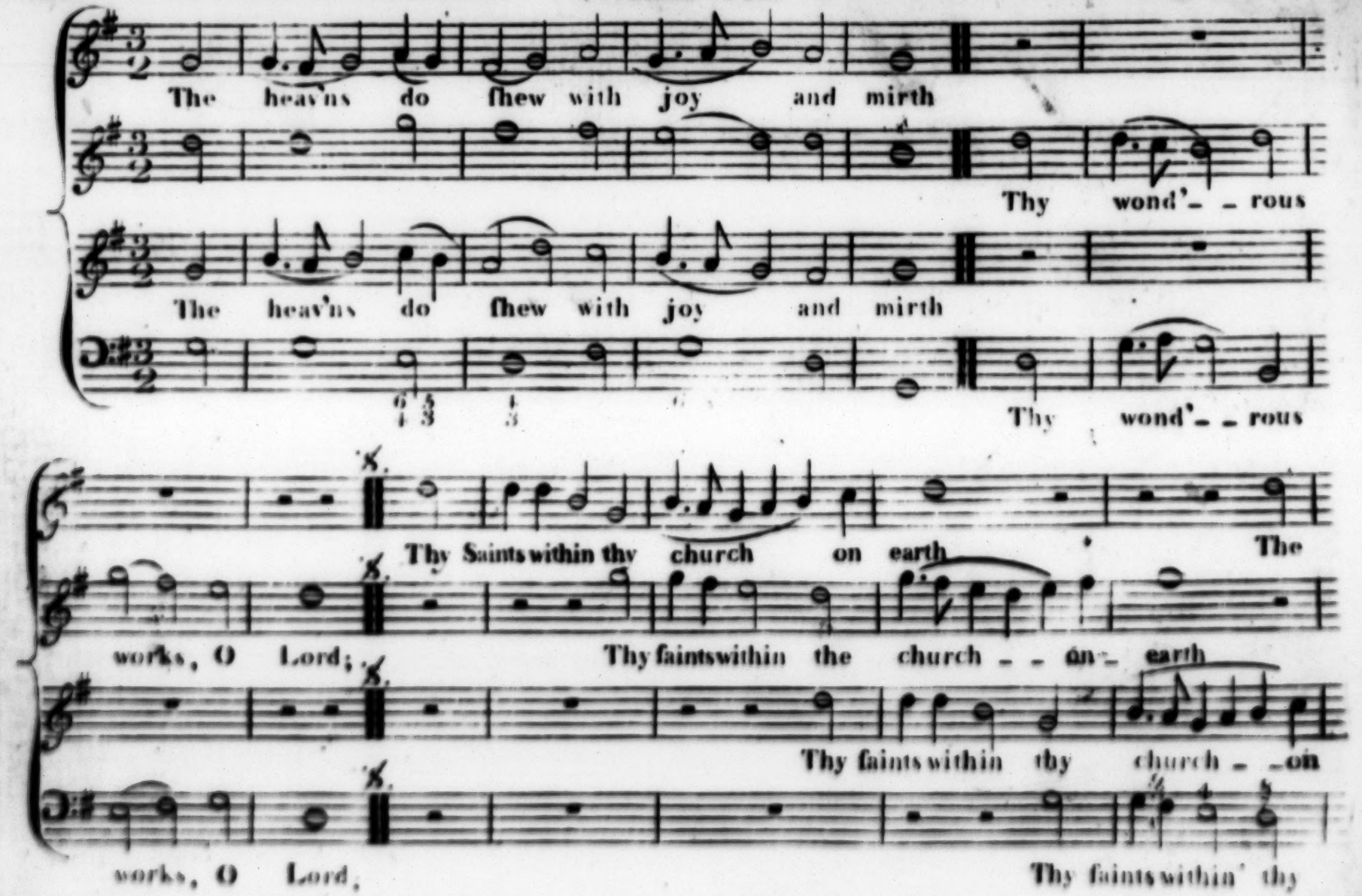
3

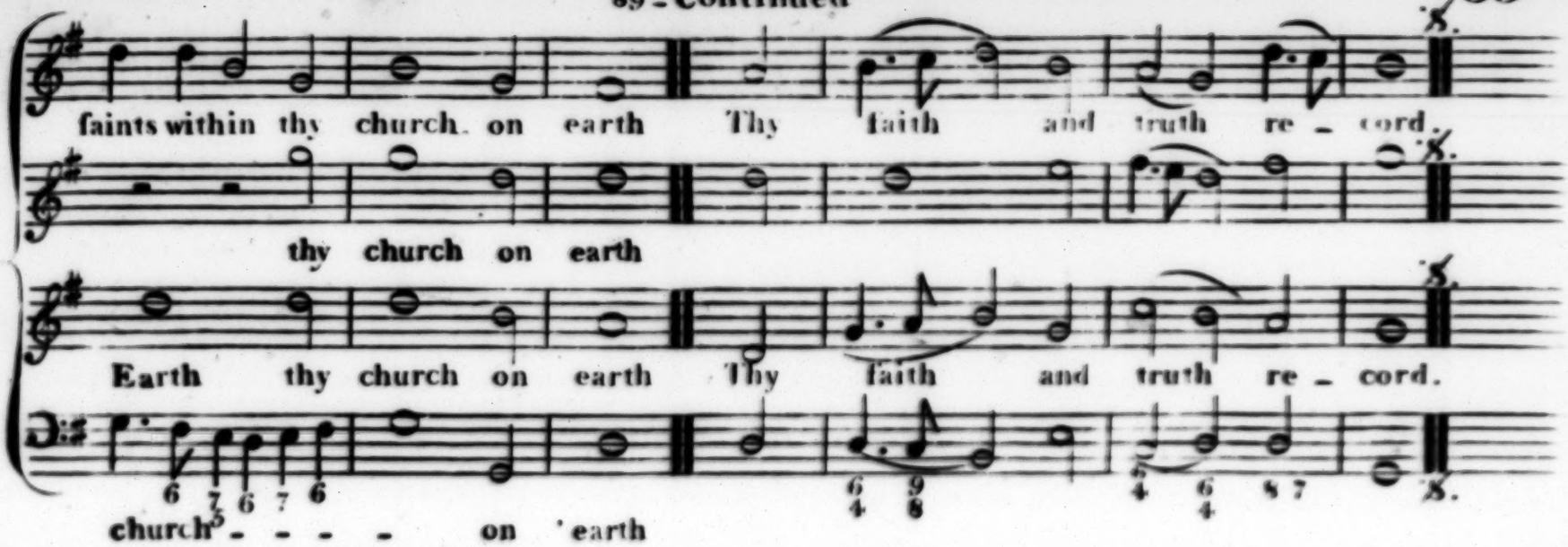
And there he brake both ſhaft and bow,
The ſword, the ſpear, and ſhield:
His enemies did overthrow
In battle in the field.

4

Thou art moſt worthy honor, Lord,
More might in thee doth lie;
Than in the ſtrongeſt in the world,
That rob on mountains high.

PSALM the LXXXIX. Newnham Tune Verses 5. 6. 7. 8. Old Ver:





6

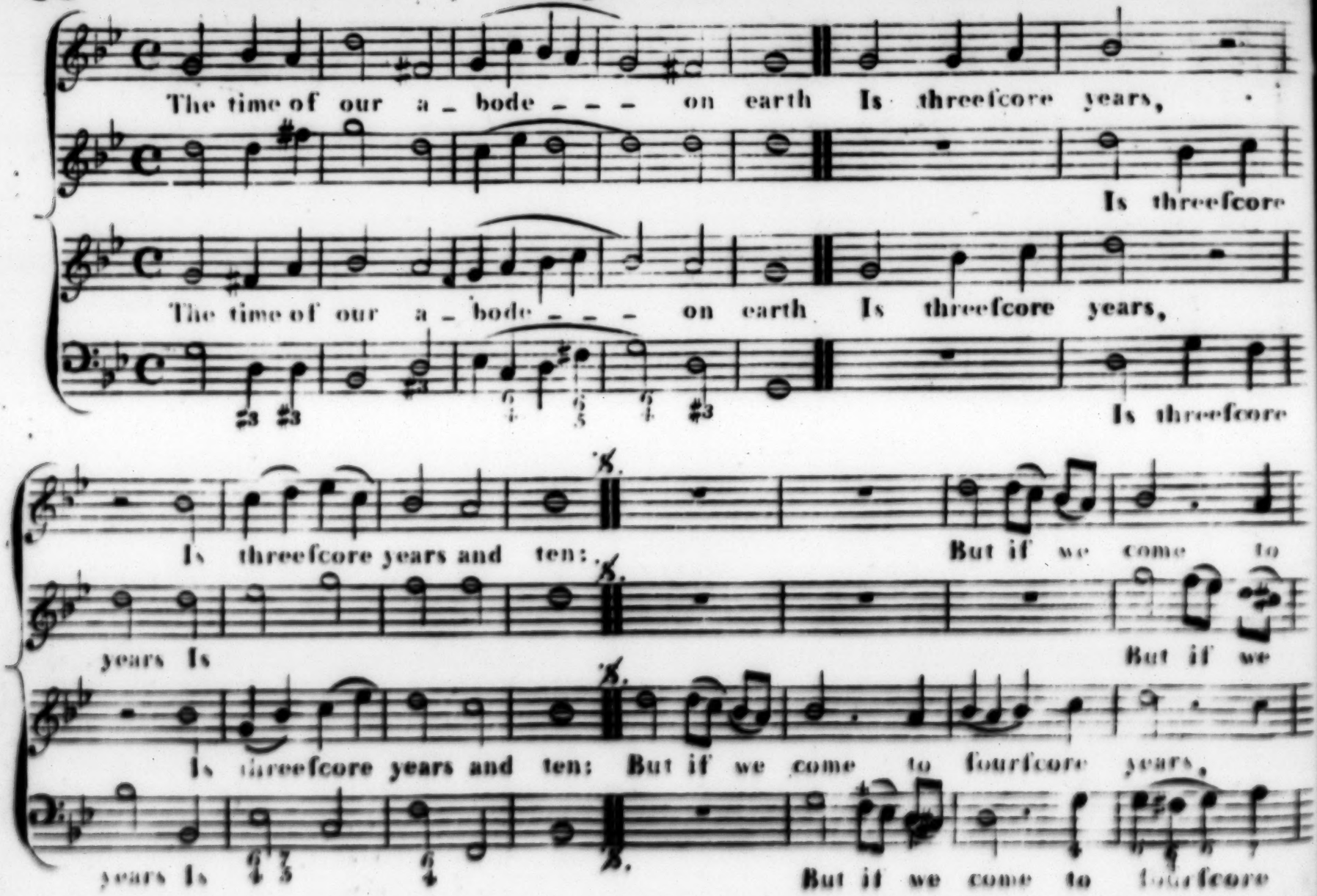
Who with the Lord is equal then
In all the clouds abroad:
Among the ſons of gods or men,
What one is like our God.

7

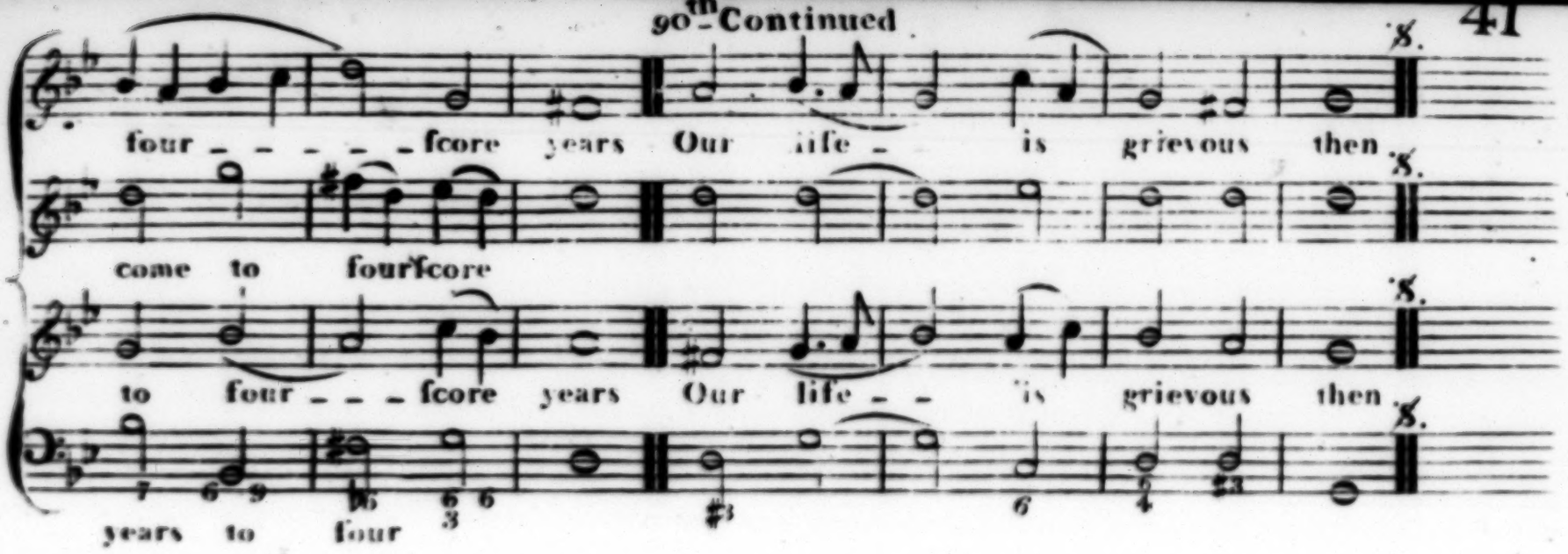
God in aſſembly of the ſaints
Is greatly to be dread:
And over all that dwell about
In rev'rence to be had.

8

Lord God of hoſts, in all the world
What one is like to thee.
On every ſide, moſt mighty Lord,
Thy truth is ſeen to be.


The time of our a_bode___ on earth Is threeſcore years,
Is threeſcore
The time of our a_bode___ on earth Is threeſcore years,
Is threeſcore
Is threeſcore years and ten:
But if we come to
years Is
But if we
Is threeſcore years and ten: But if we come to fourſcore years,
years Is
But if we come to fourſcore

90th Continued



11

For if this time the ſtrength and chief,
We dote ſo much upon,
Is nothing elſe but pain and grief,
And we as blaſts are gone.

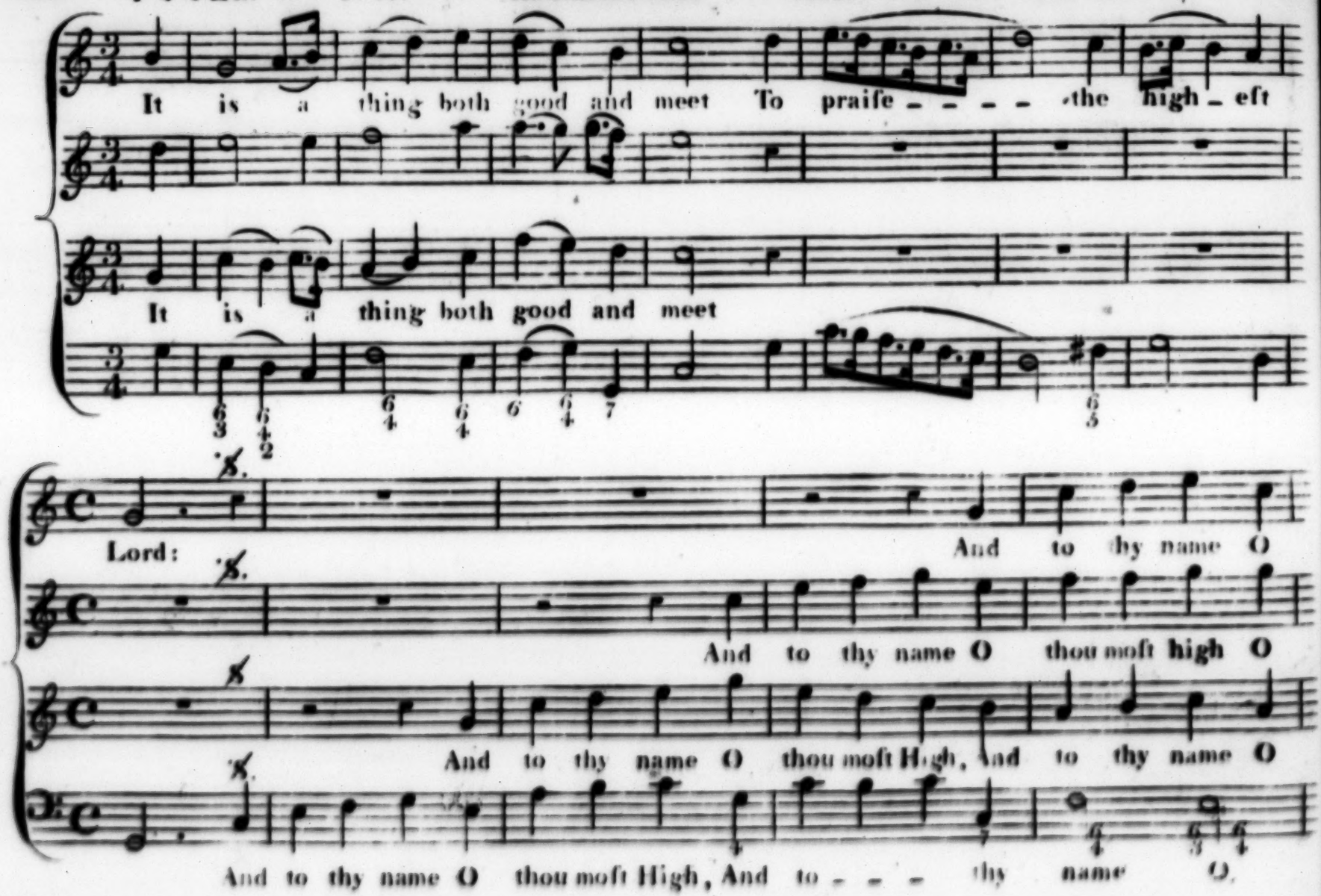
13

Inſtruct us, Lord, to know and try
How long our days remain:
That ſo we may our hearts apply
True wiſdom to attain.

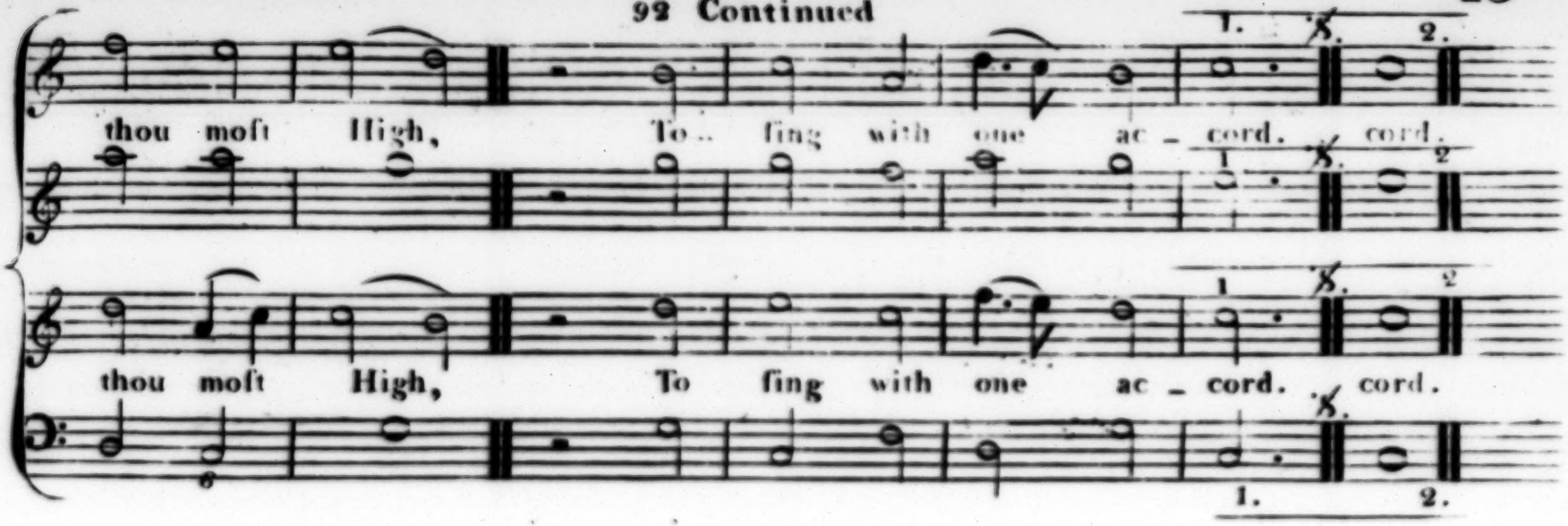
14

Return, O Lord, how long wilt thou
In thy great wrath proceed.
Shew favor to thy ſervants now,
And help them at their need.

PSALM CXII. Rainham Tune Verſes 1.2.3.4. Old Ver:



92 Continued



2

To ſhew the kindneſs of the Lord
Before the day be light,
And to declare his truth abroad
When it doth draw to night.

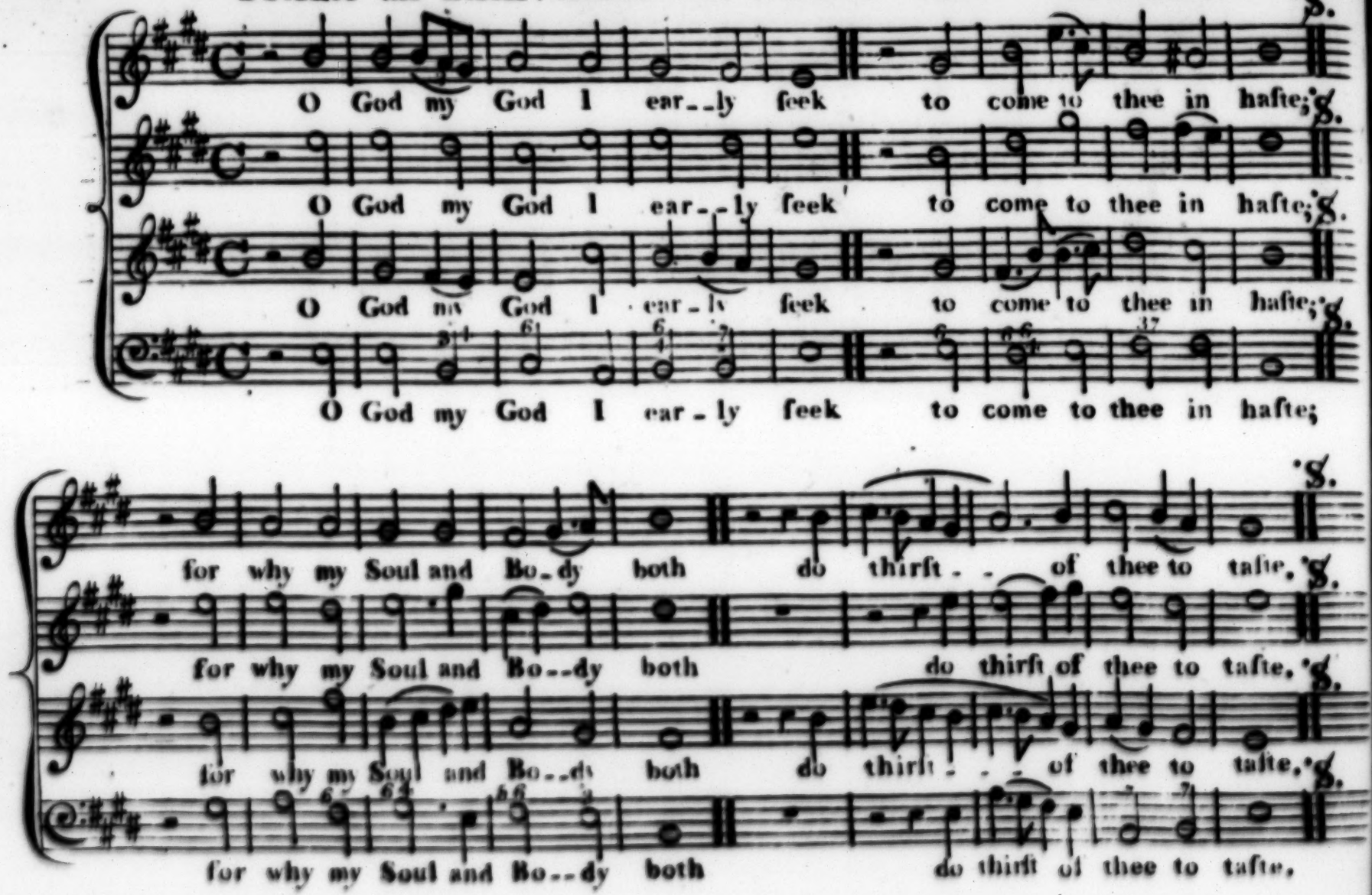
3

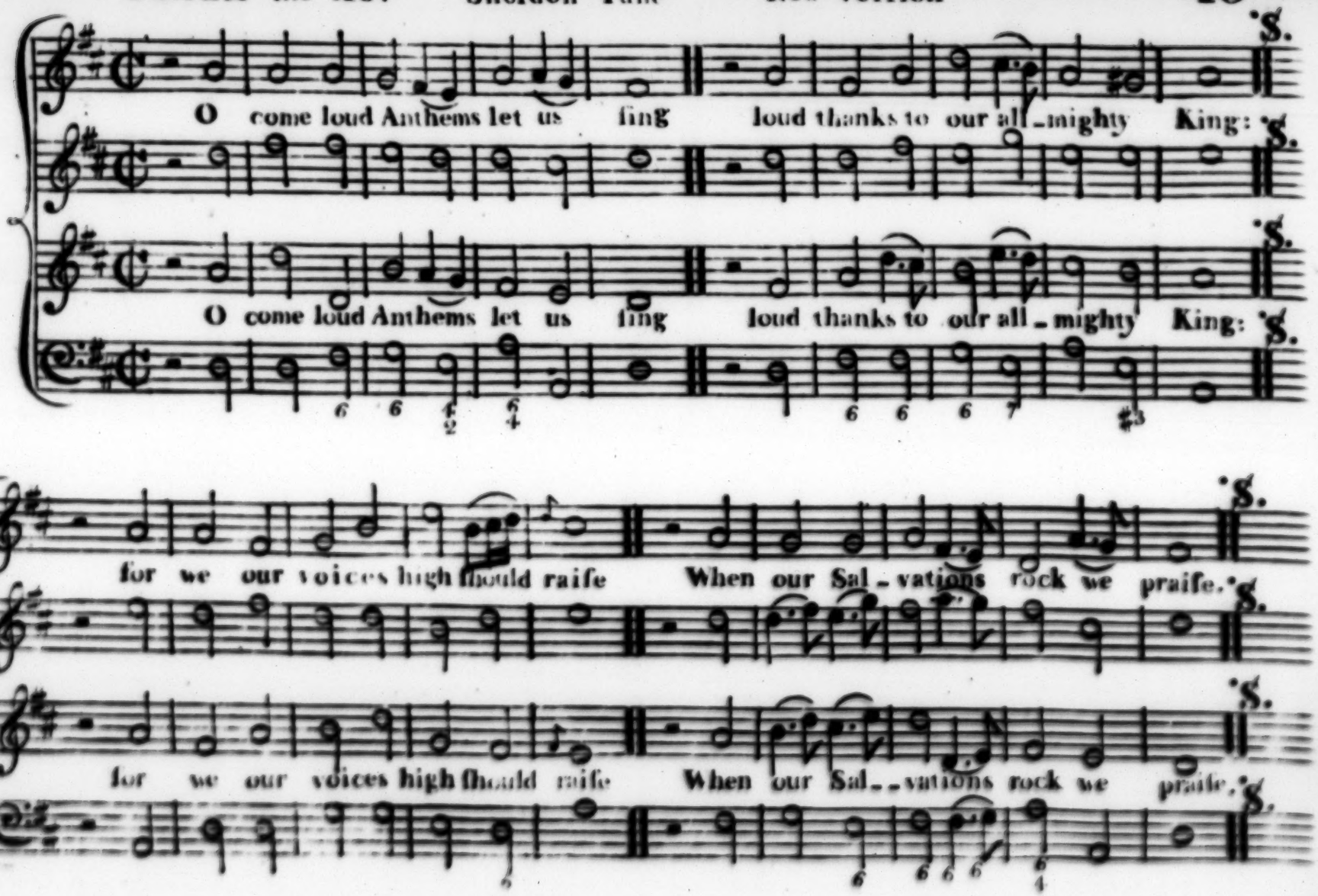
Upon ten-ſtringed inſtruments,
On lute and harp ſo ſweet:
With all the mirth you can invent
Of inſtruments moſt meet.

4

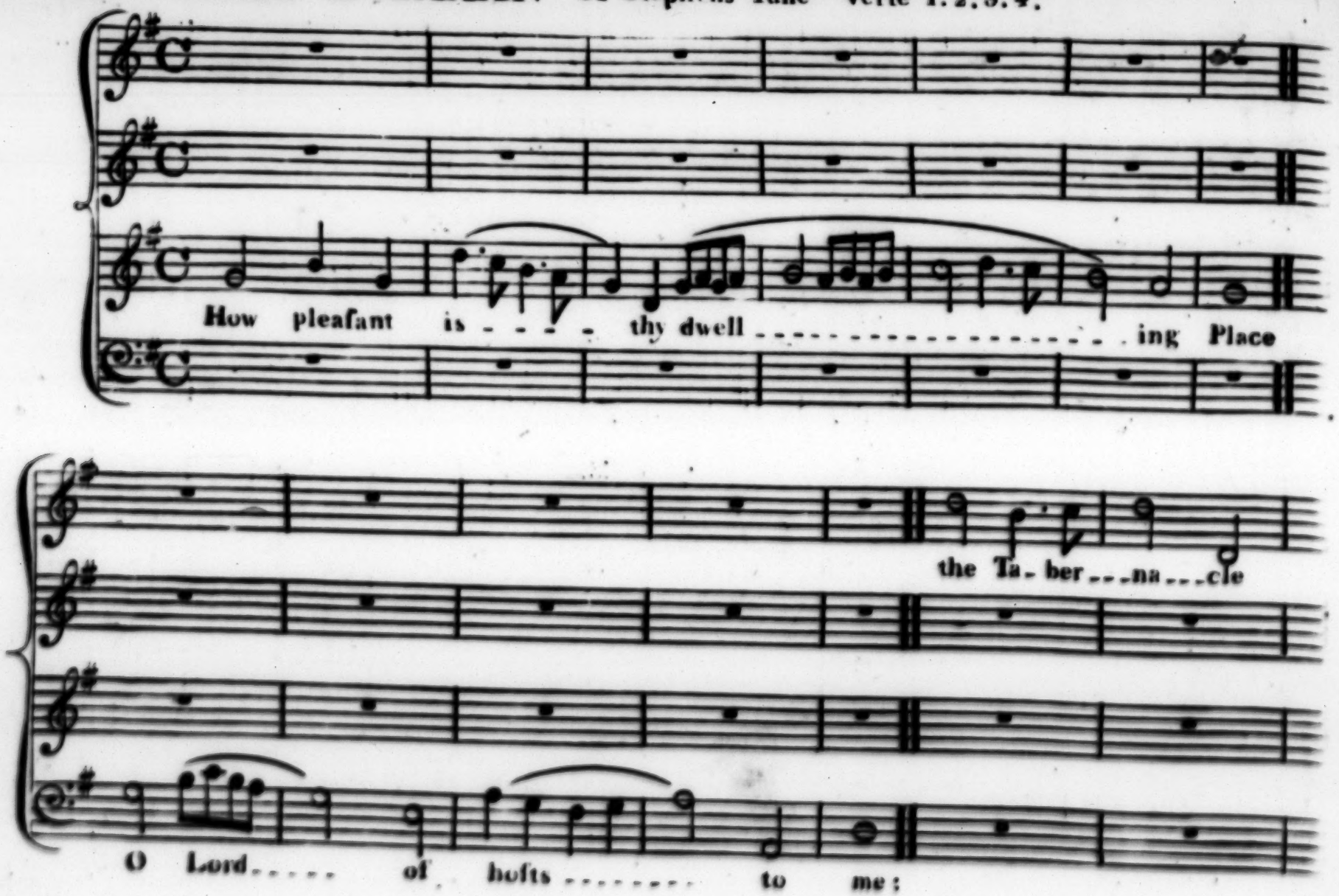
For thou haſt me to *rejoice*
In things ſo *wrought* by thee:
That I *have joy* in heart and voice
Thy handy *works* to ſee.

PSALM the LXIII. Hearne Ver: 1. 2. 3. 4. Tune Old Verſion.




O come loud Anthems let us ſing loud thanks to our all-mighty King:
O come loud Anthems let us ſing loud thanks to our all-mighty King:
for we our voices high ſhould raiſe When our Sal-vations rock we praiſe.
for we our voices high ſhould raiſe When our Sal-vations rock we praiſe.

PSALM the LXXXIV St. Stephens Tune Verse 1. 2. 3. 4.



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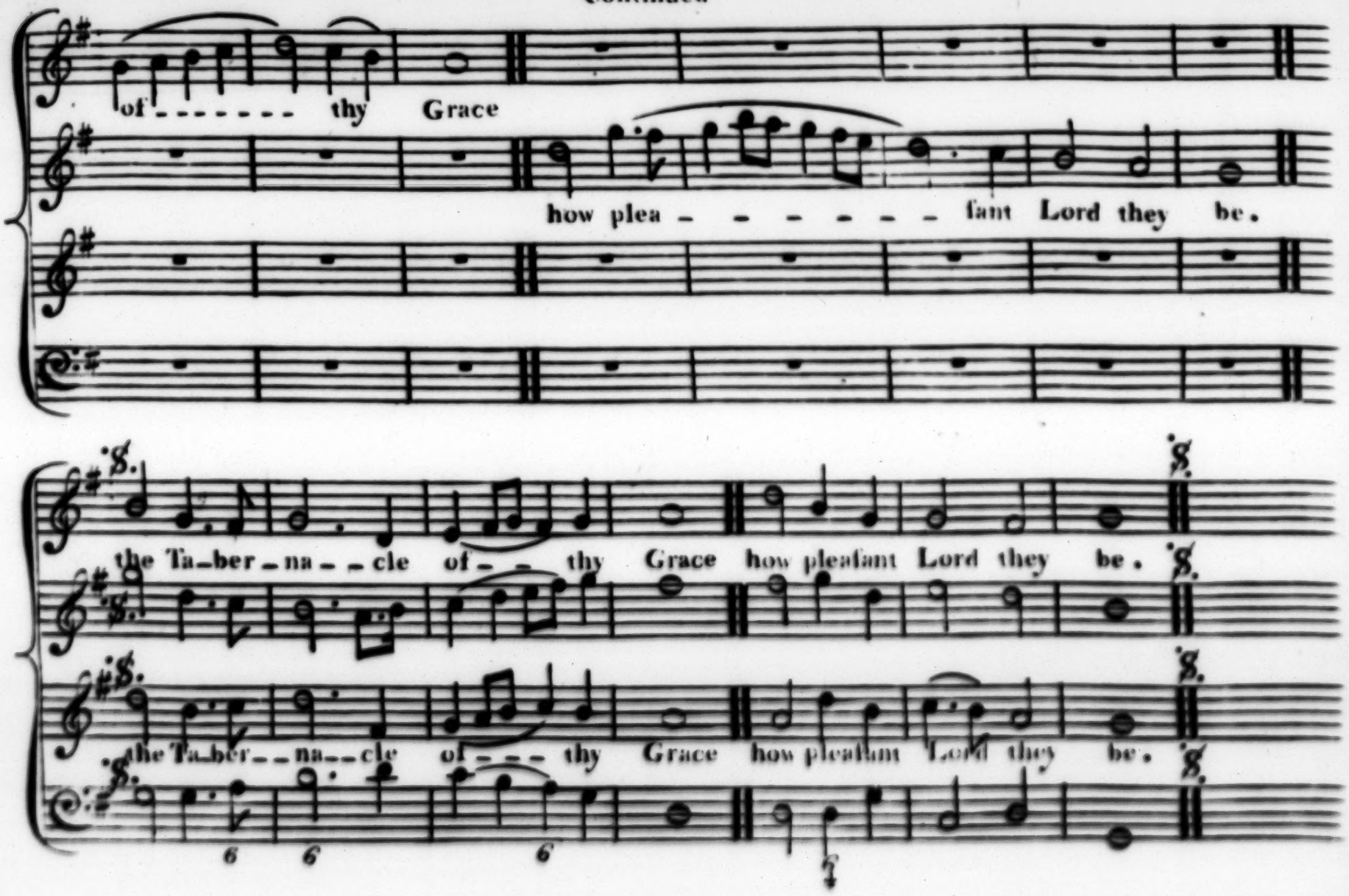
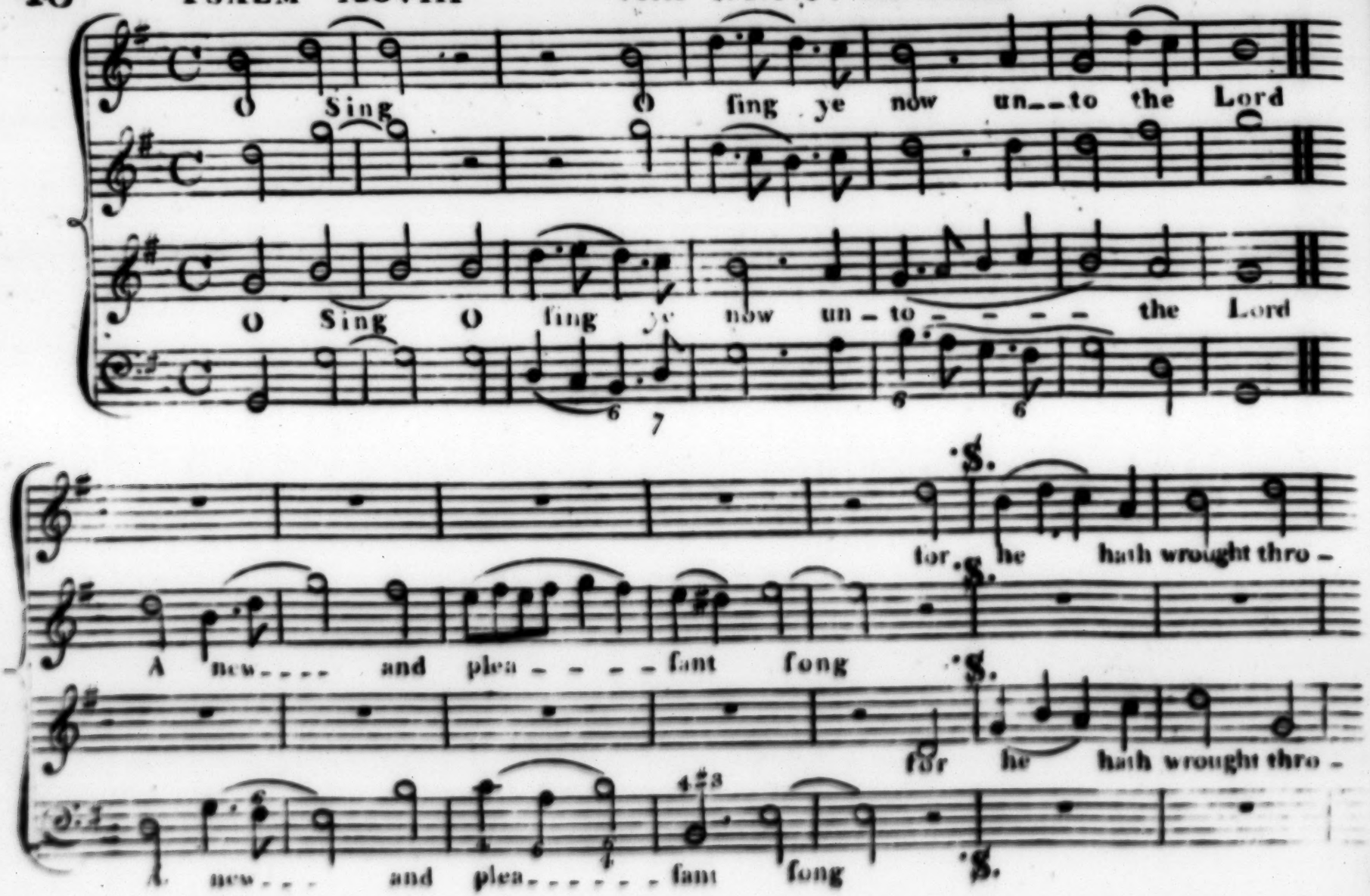
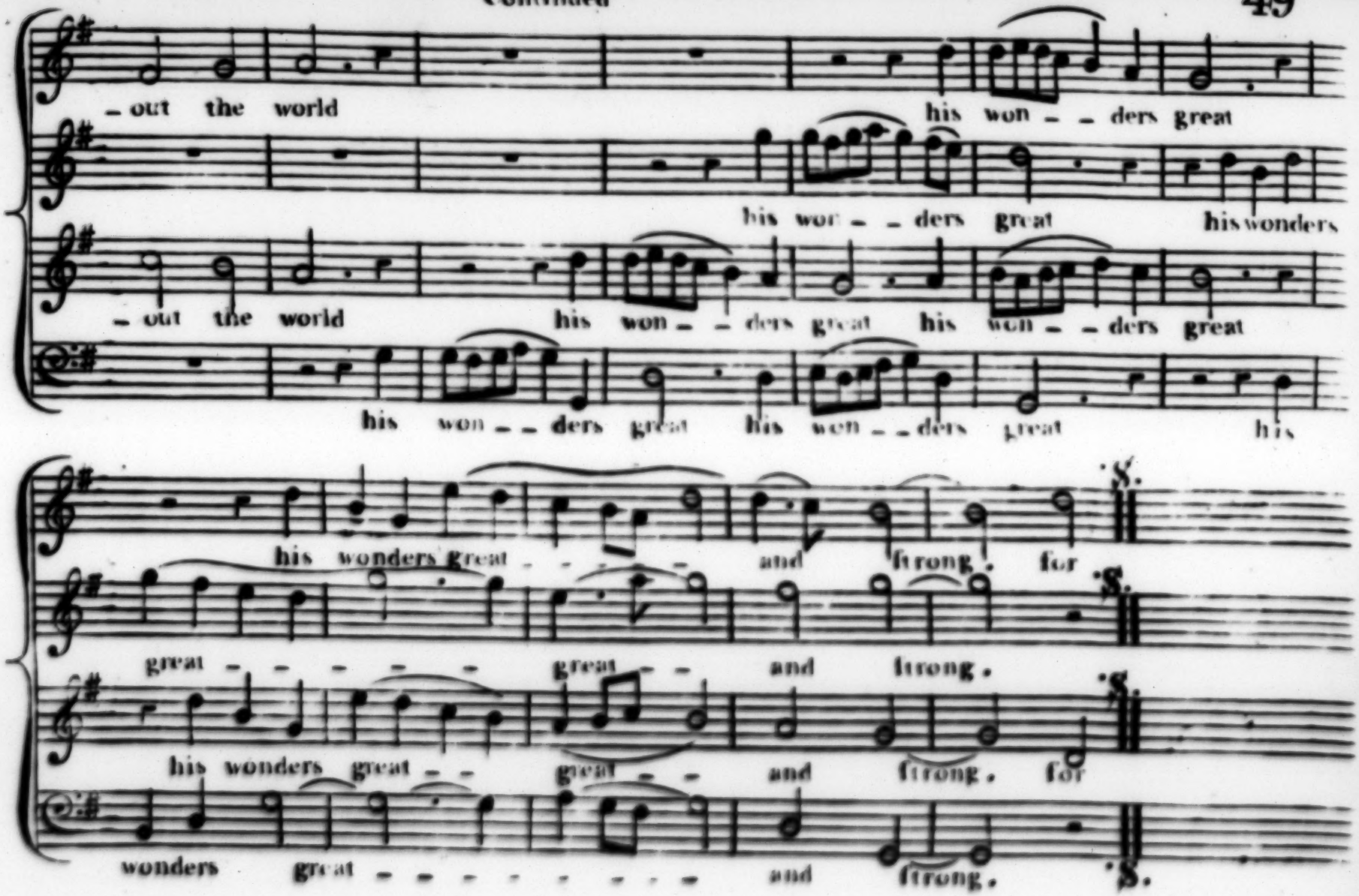

of - - - - - - - thy Grace
how plea - - - - - - - fant Lord they be.
the Ta-ber-na - - cle of - - - thy Grace how pleafant Lord they be.
the Ta-ber - - na - - cle of - - - thy Grace how pleafant Lord they be.

PSALM XCVIII

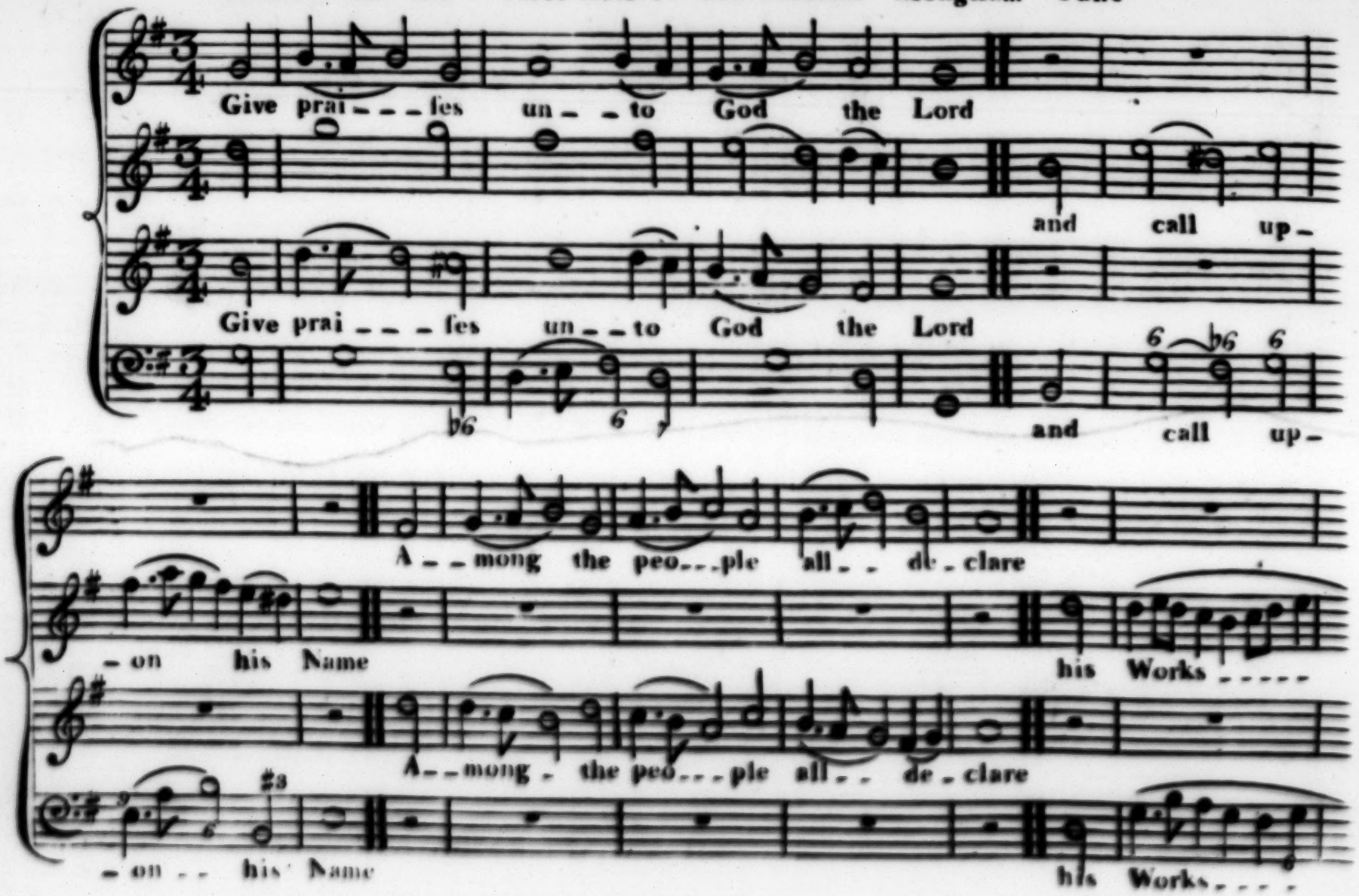
Bridge Tune

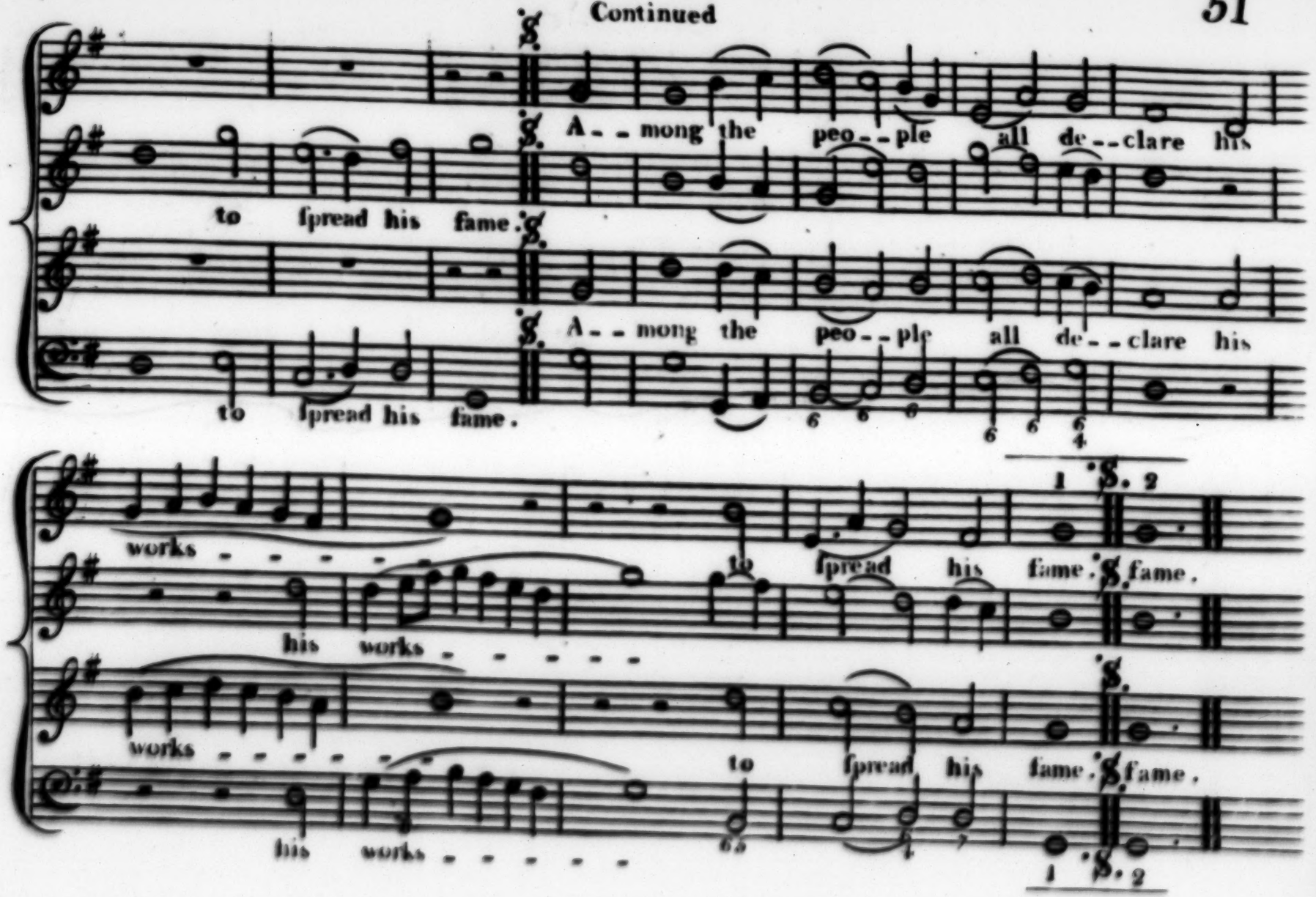
Verſe 1. 2. 3. 6. Old Verſion



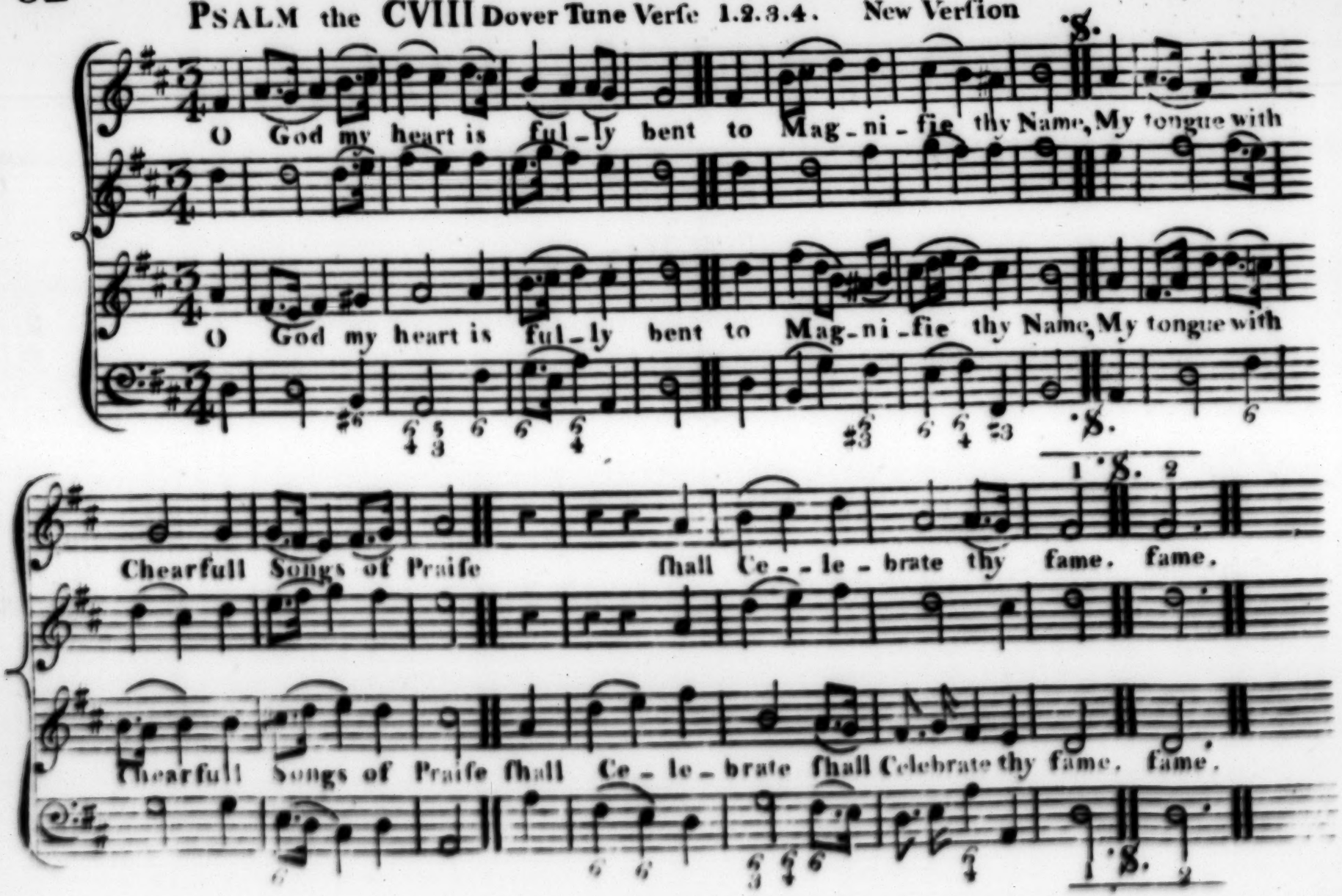

– out the world
his won – – ders great
his wor – – ders great
his wonders
– out the world
his won – – ders great
his won – – ders great
his won – – ders great
his won – – ders great
his
his wonders great – – – – – –
and strong. for
great – – – – – –
great – –
and strong.
his wonders great – –
great – –
and strong. for
wonders great – – – – – – – – –
and strong.

PSALM the CV Verſe 1.2.3.4. Old Verſion Mongham Tune



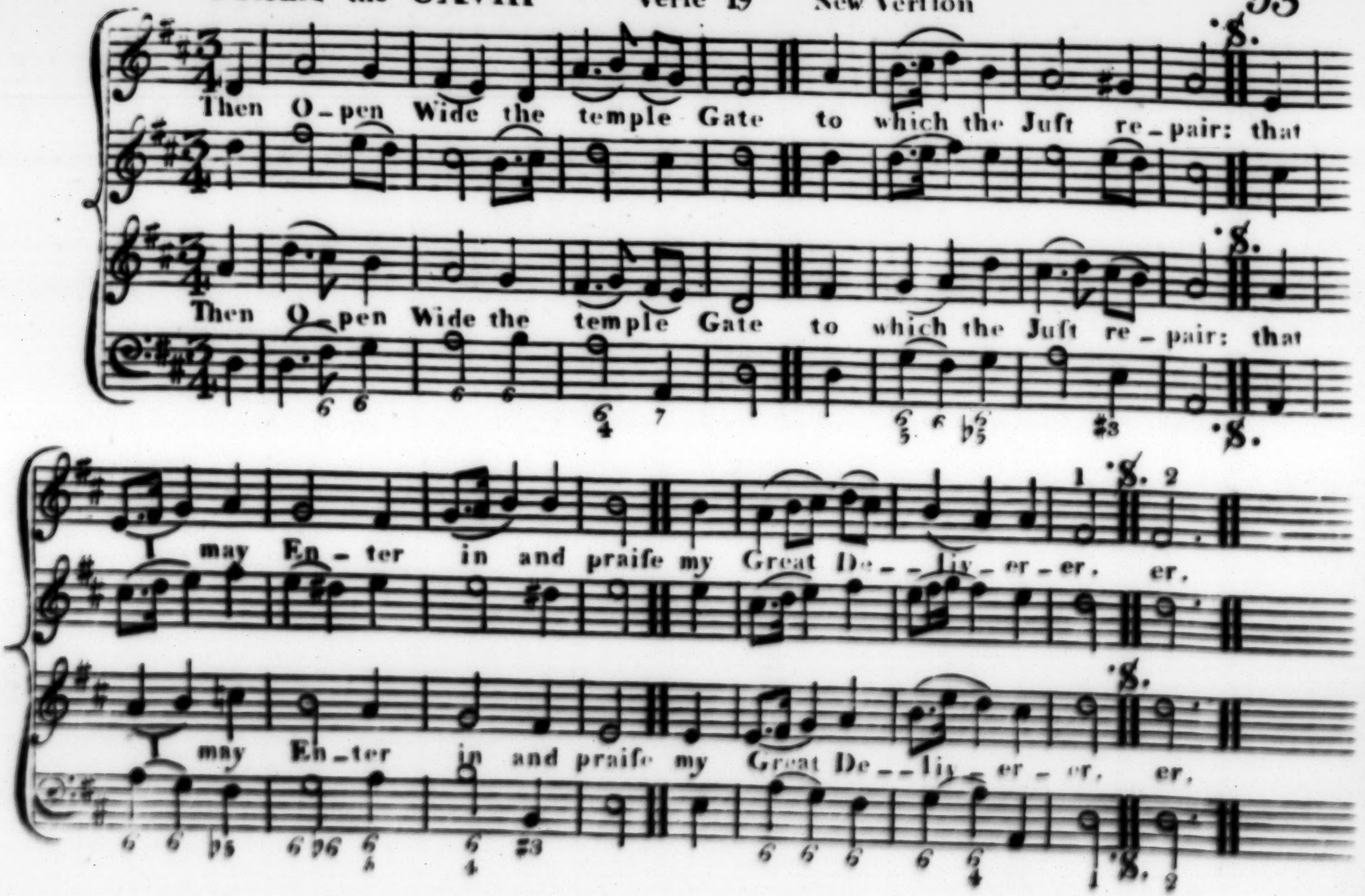

A - - mong the peo - - ple all de - - clare his
to ſpread his fame.
A - - mong the peo - - ple all de - - clare his
to ſpread his fame.
works - - - - - - to ſpread his fame. fame.
his works - - - - - -
works - - - - - - to ſpread his fame. fame.
his works - - - - - -

PSALM the CVIII Dover Tune Verſe 1.2.3.4. New Verſion

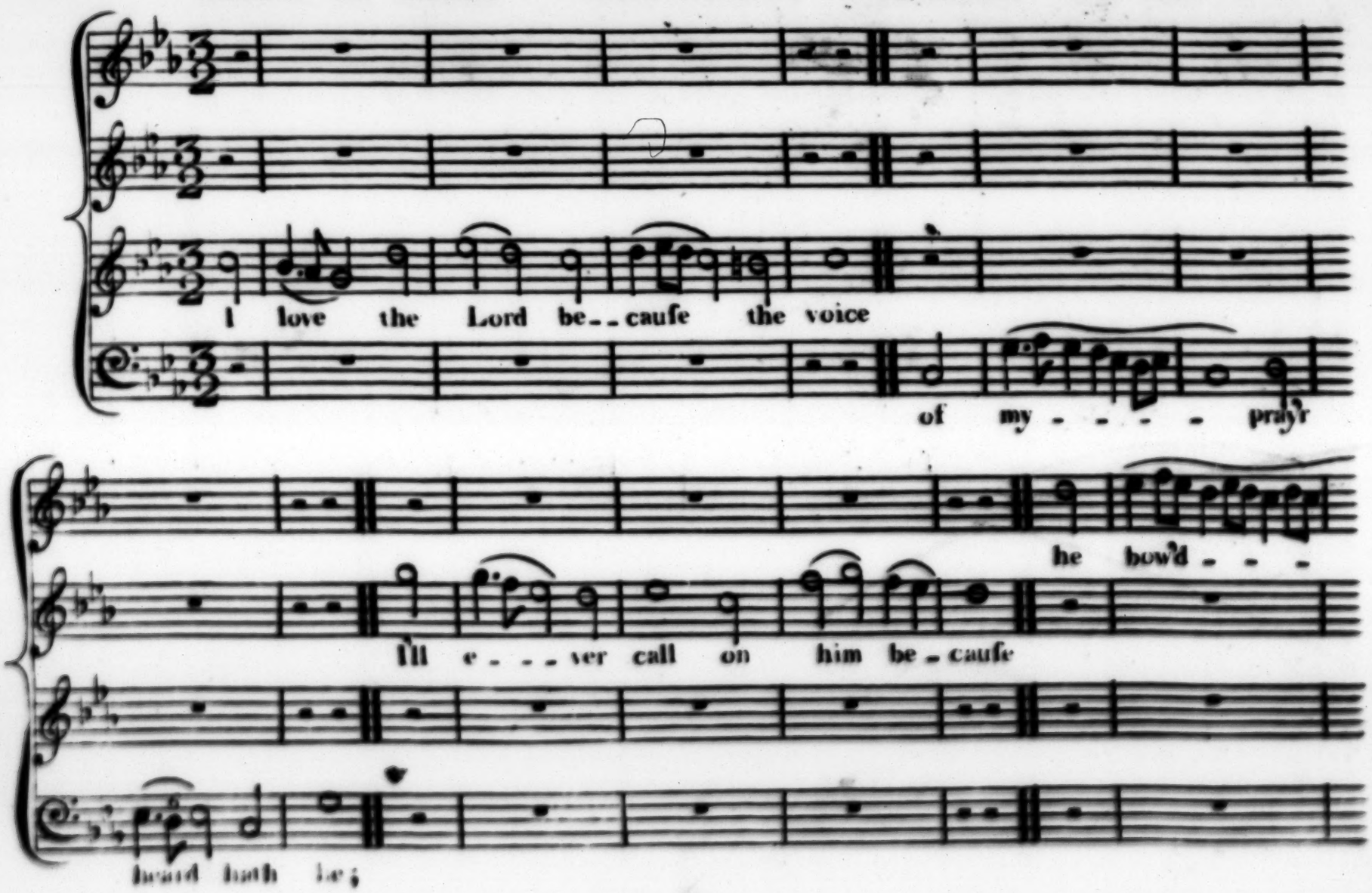


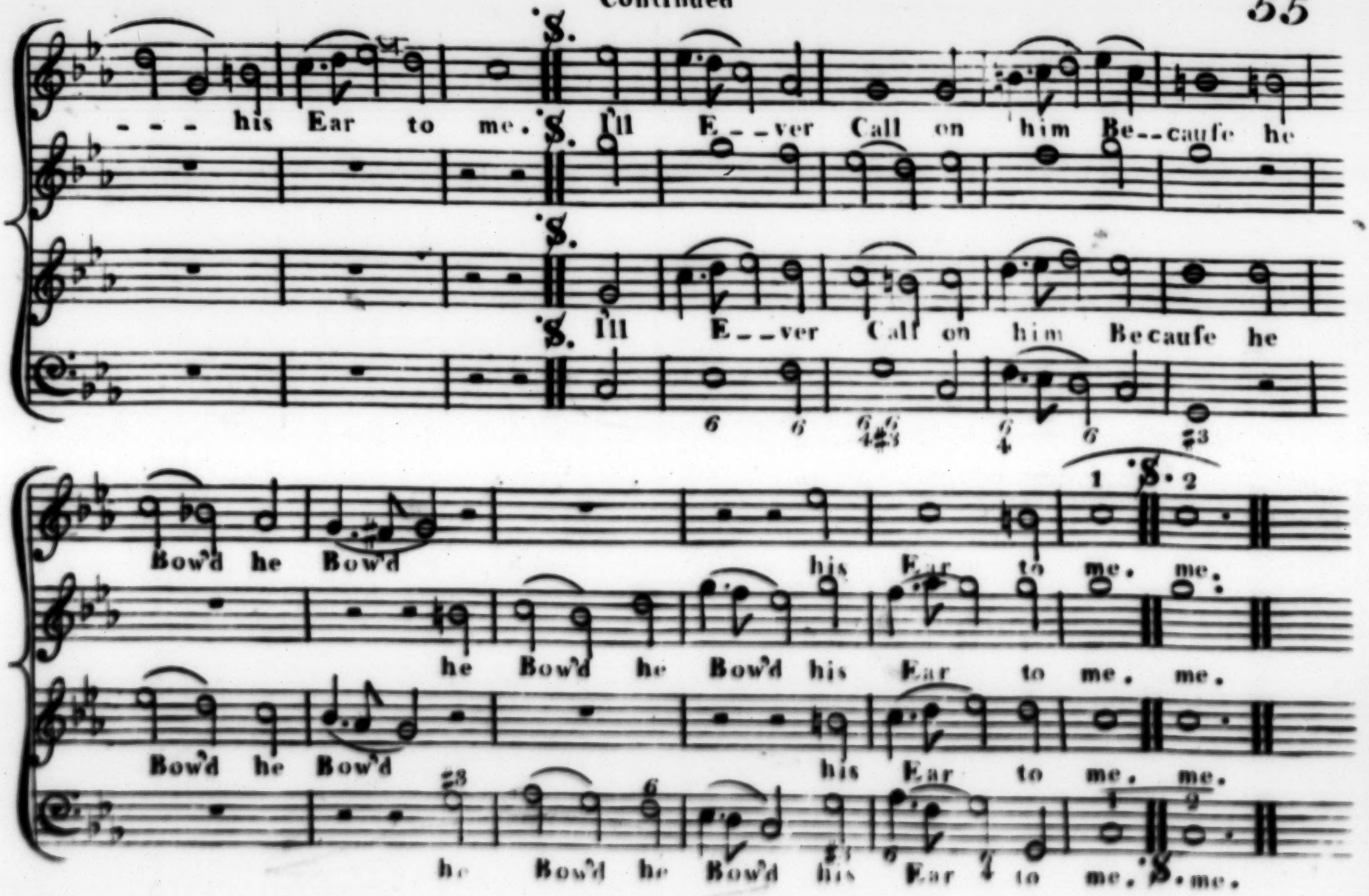
PSALM the CXVIII

St Georges Tune
Verſe 19 New Verſion



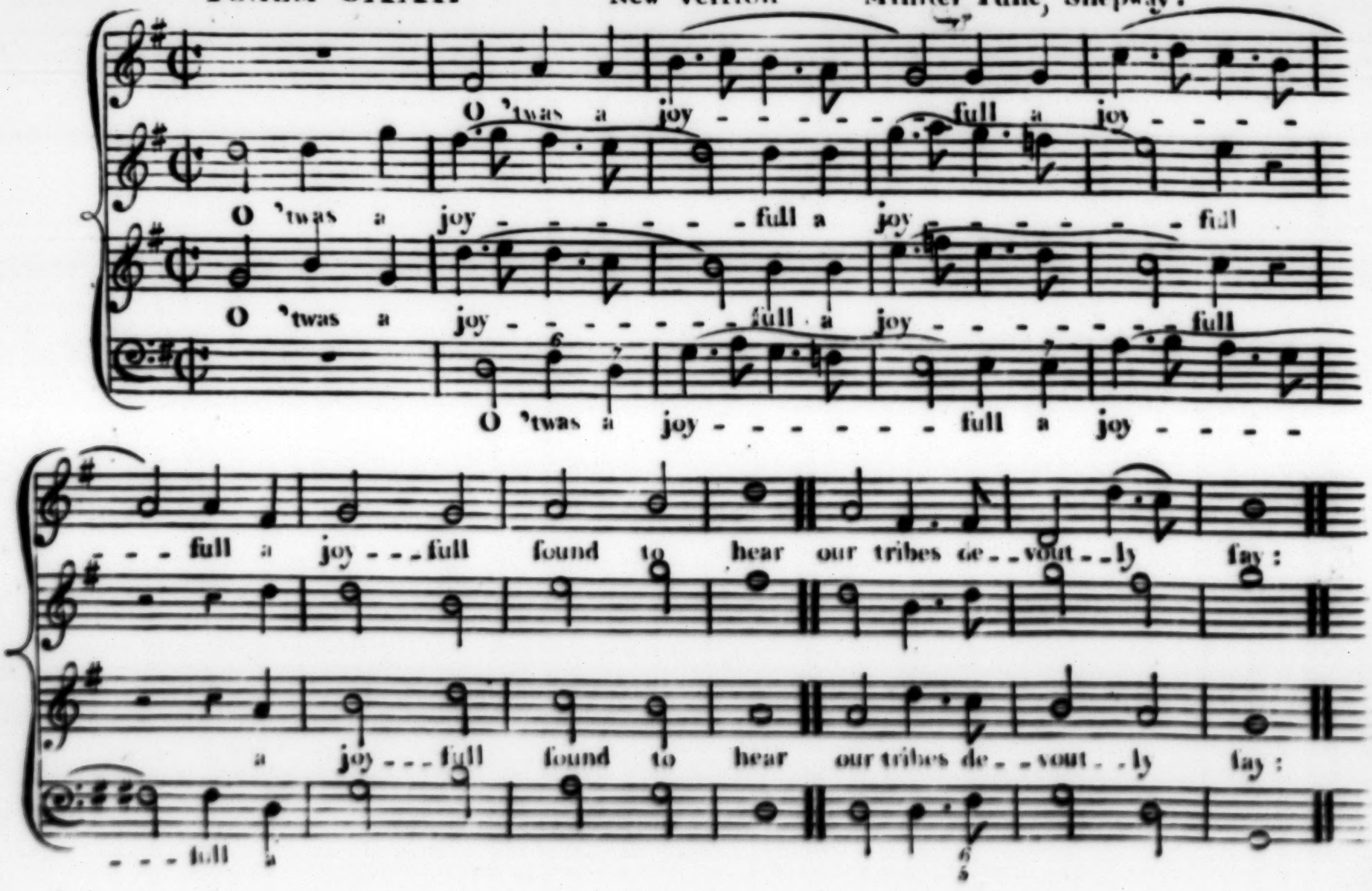
PSALM the CXVI Verſe 1.2.3.4. Old Verſion Aſh Tune

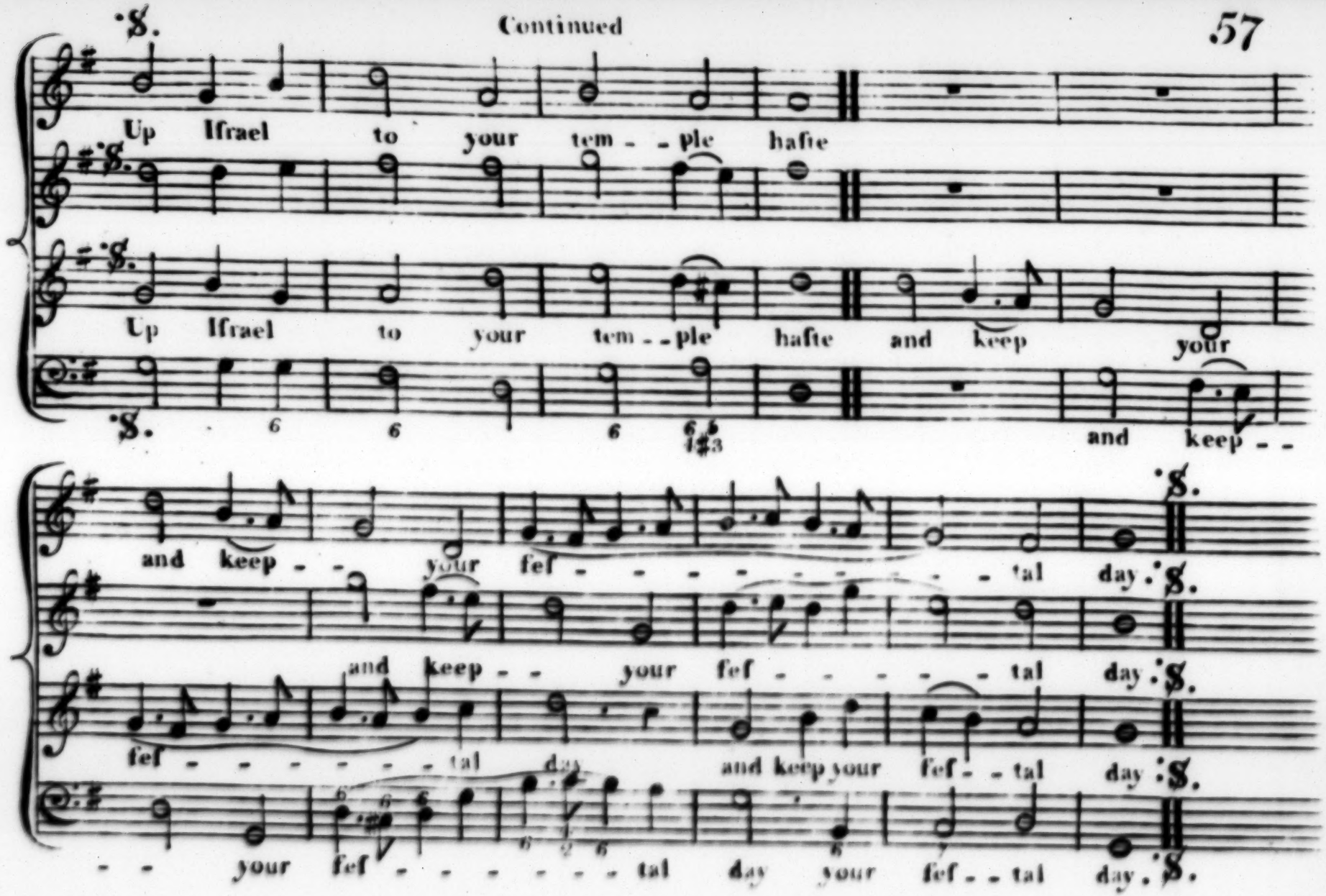



- - - his Ear to me.
I'll E - - ver Call on him Be - - cauſe he
I'll E - - ver Call on him Becauſe he
Bow'd he Bow'd his Ear to me. me.
he Bow'd he Bow'd his Ear to me. me.
Bow'd he Bow'd his Ear to me. me.
he Bow'd he Bow'd his Ear to me. me.

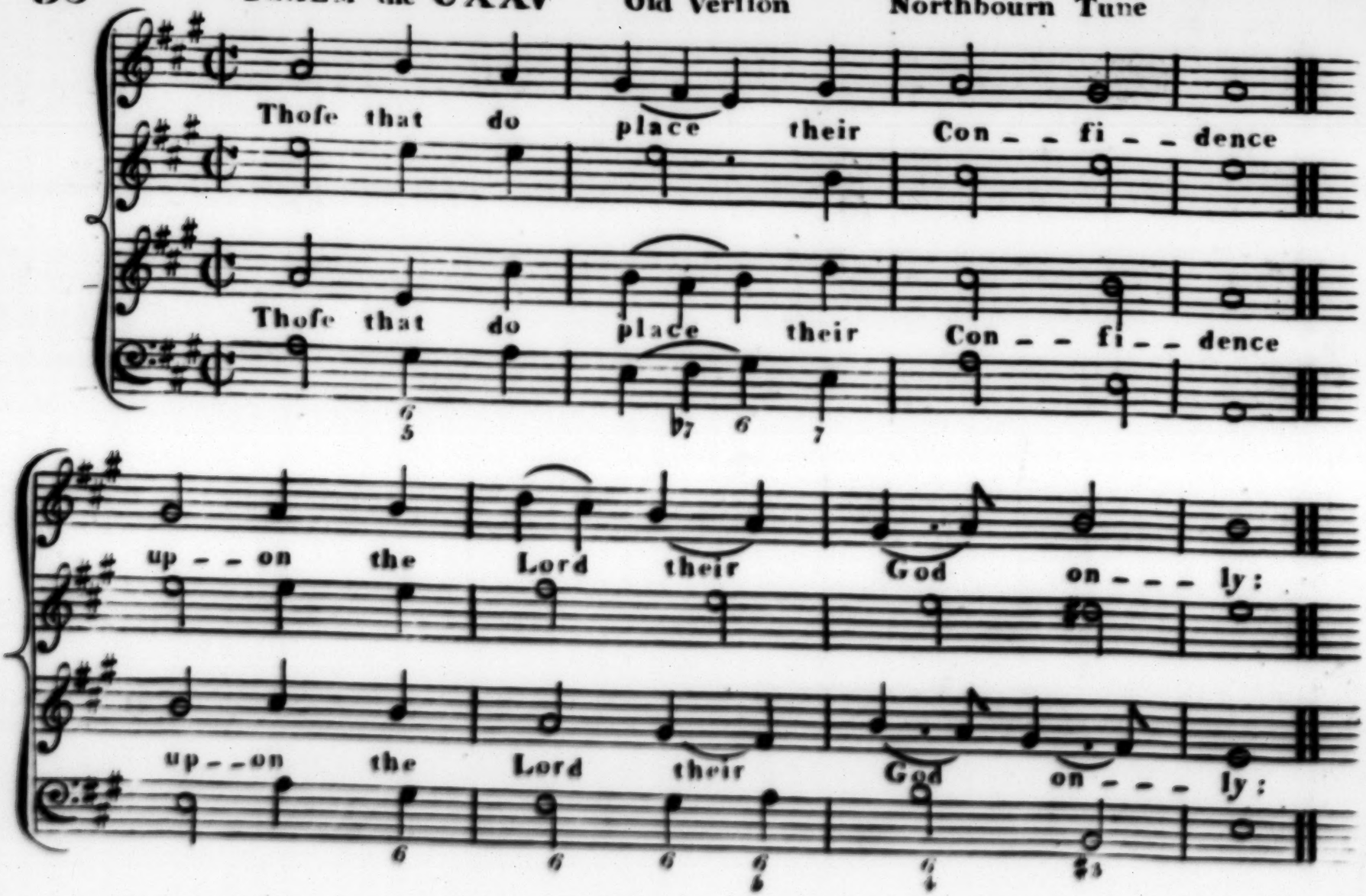
PSALM CXXII

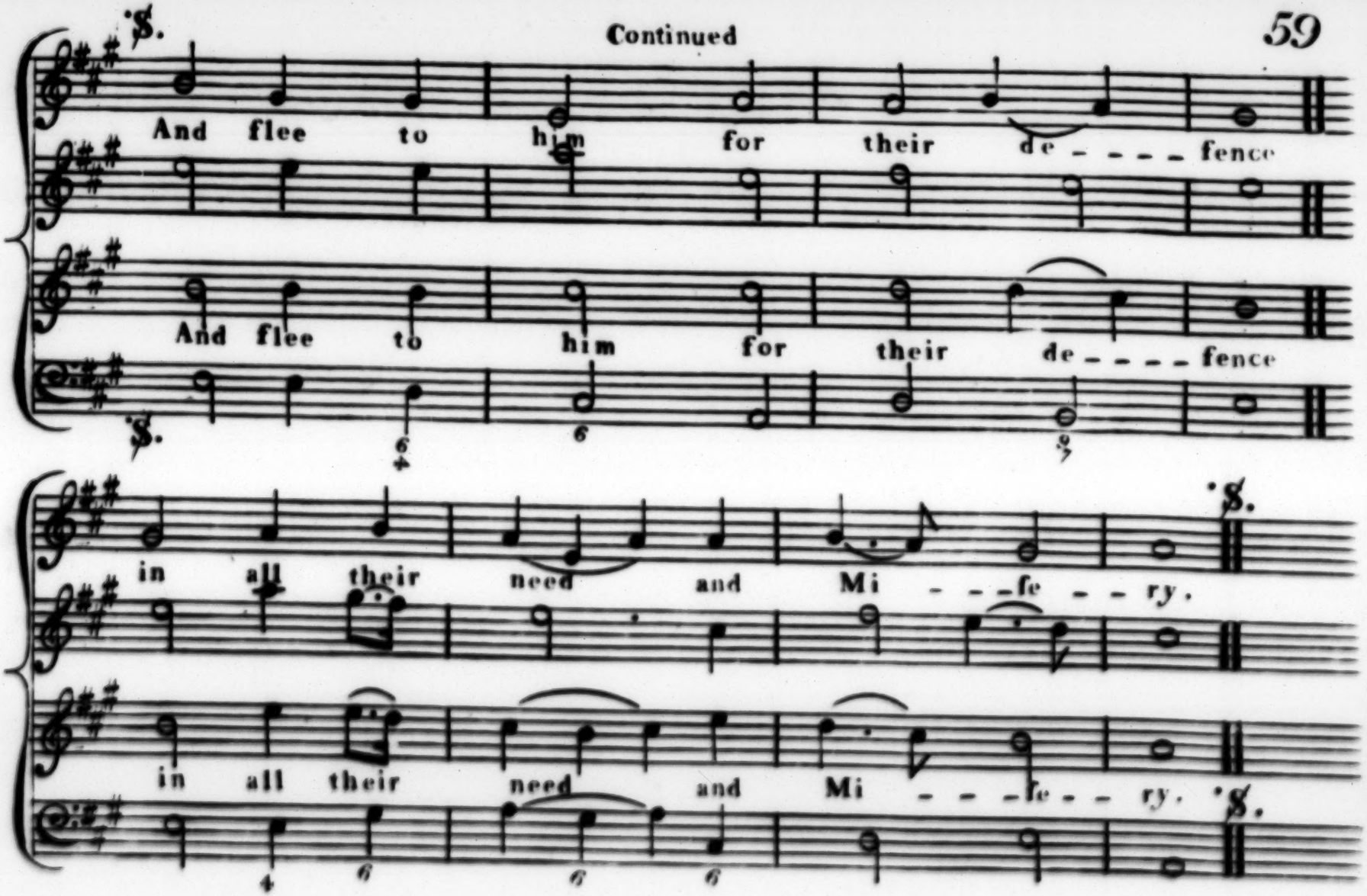
New Verſion Minſter Tune, Shepway.




Up Iſrael to your tem - - ple haſte
Up Iſrael to your tem - - ple haſte and keep your
and keep - - your fel - - - - - - - - - tal day.
and keep - - your fel - - - - - tal day.
fel - - - - - - - tal day and keep your fel - - tal day
- - your fel - - - - - - - tal day your fel - - tal day.

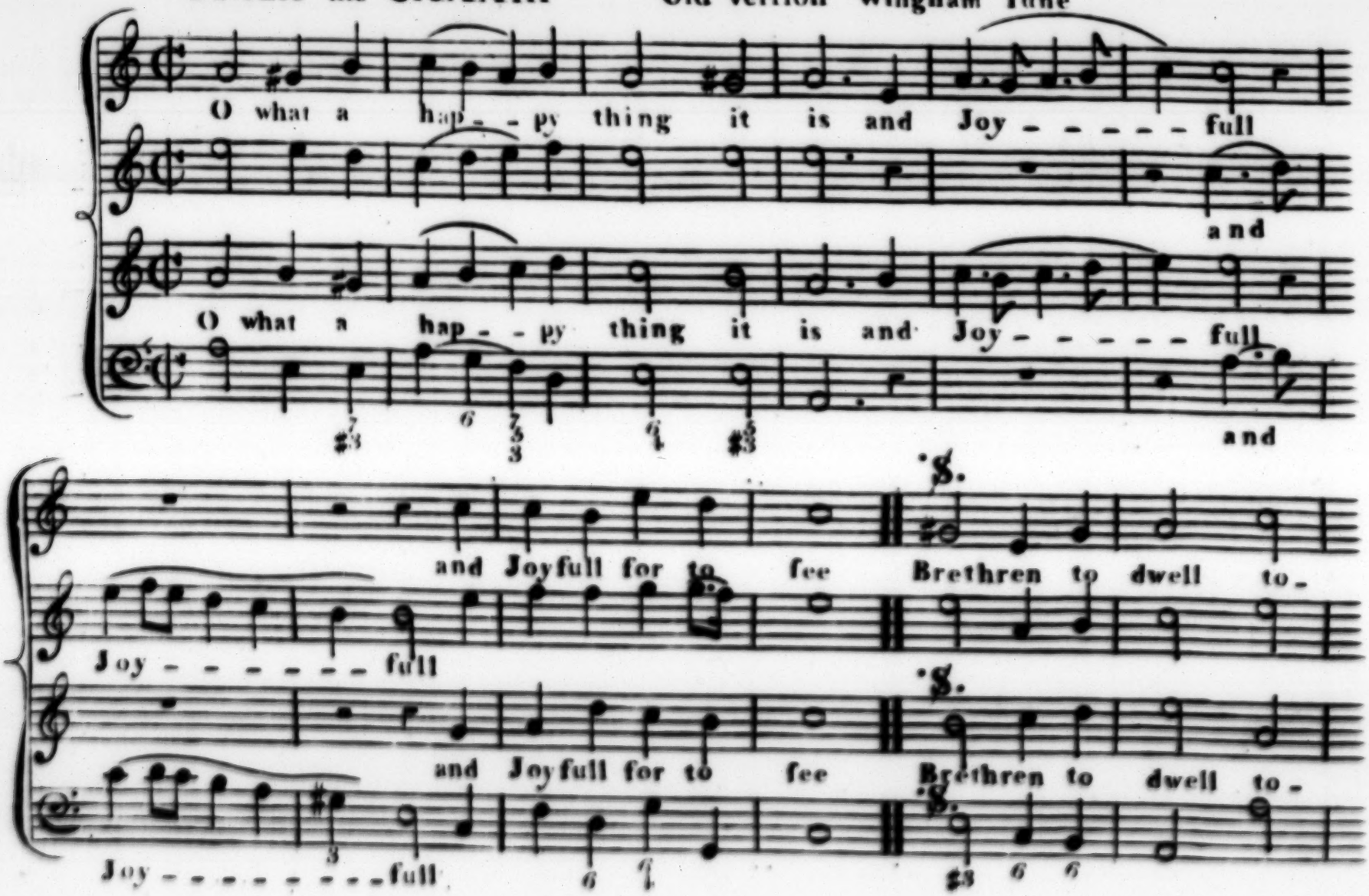
PSALM the CXXV Old Verſion Northbourn Tune

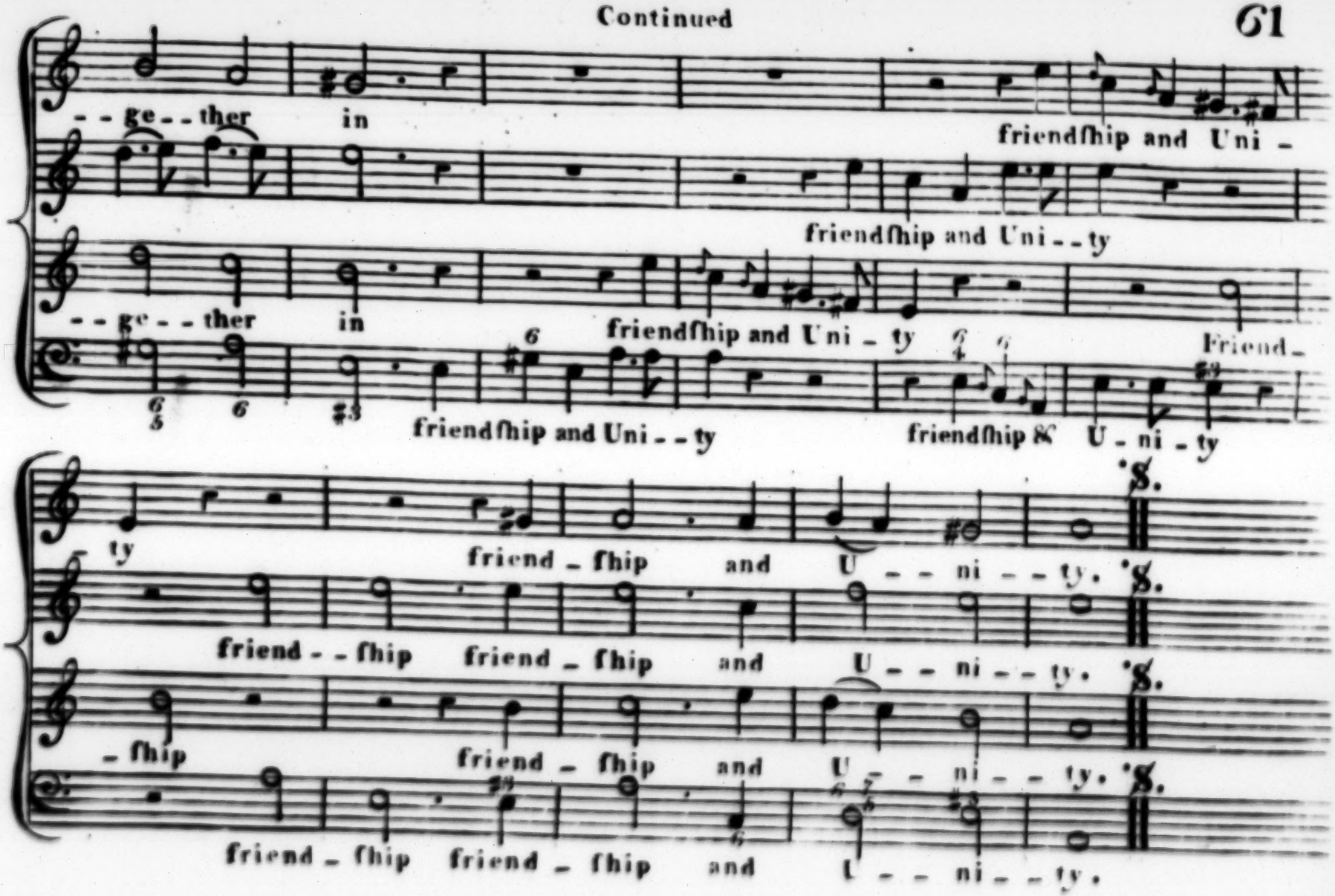



S.
And flee to him for their de - - - - fence
And flee to him for their de - - - - fence
S.
in all their need and Mi - - - fe - - ry.
in all their need and Mi - - - fe - - ry.
S.

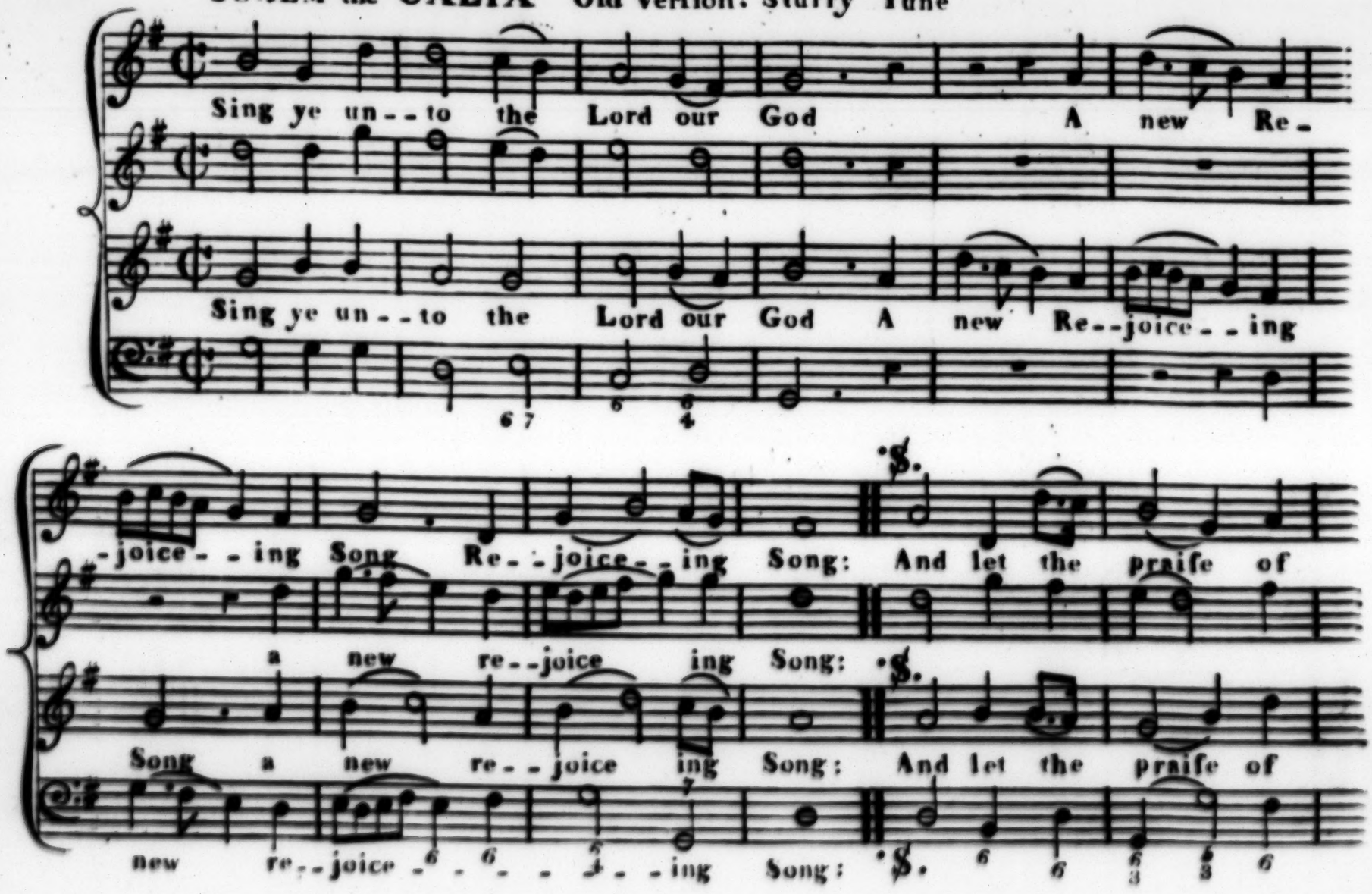
PSALM the CXXXIII

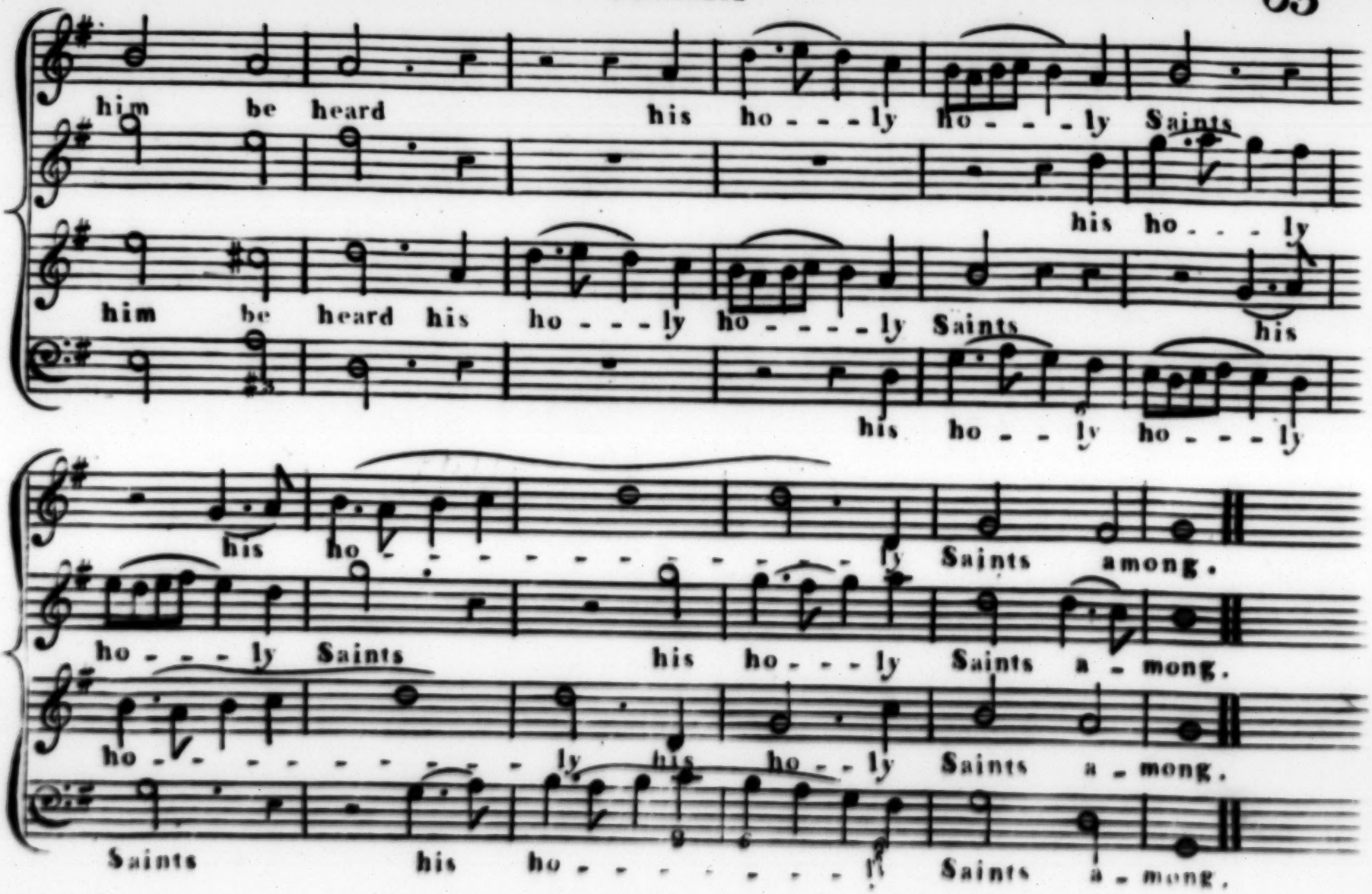
Old Verſion Wingham Tune



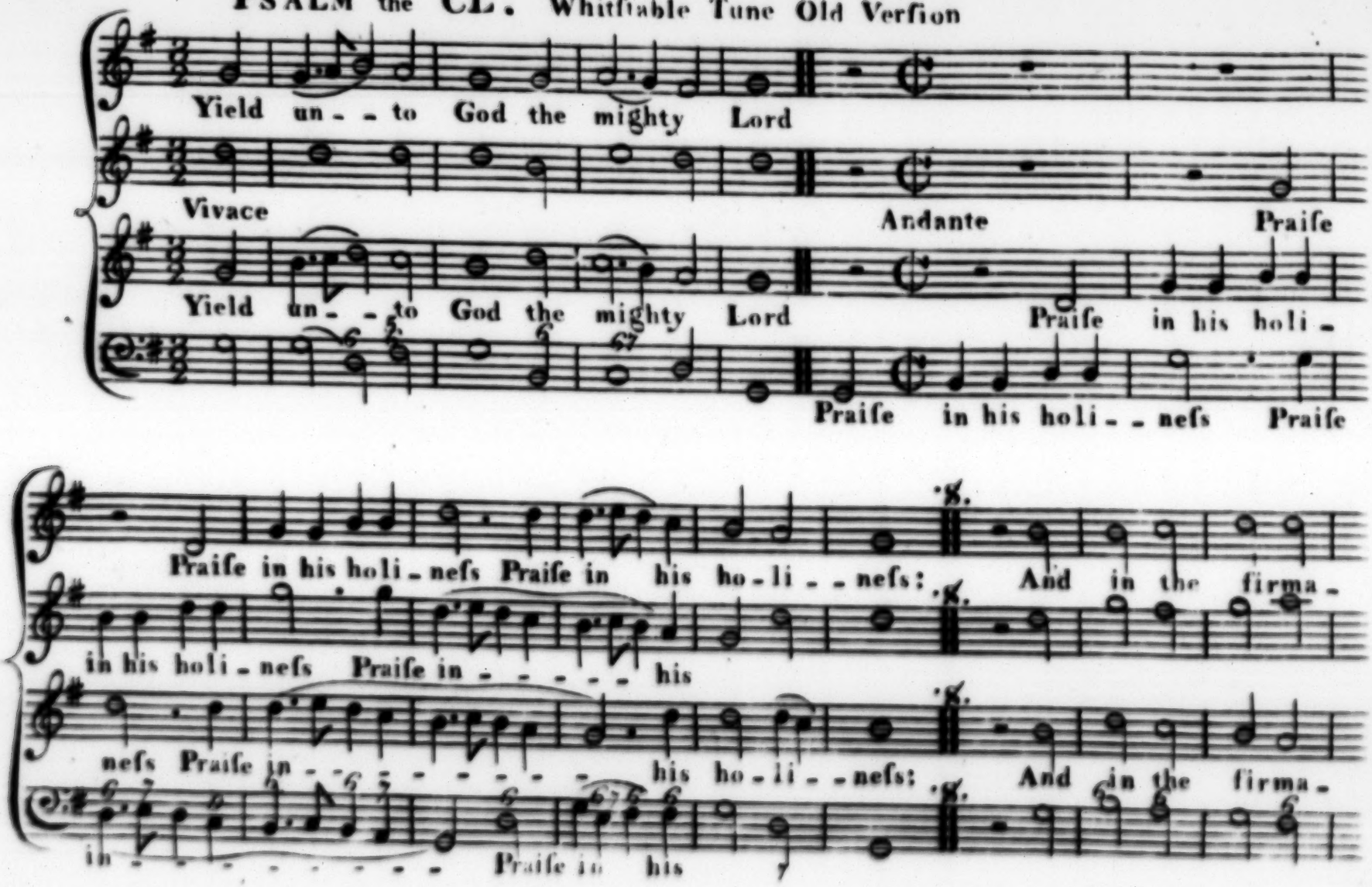

- - ge - - ther in friendſhip and Uni -
friendſhip and Uni - - ty
- - ge - - ther in friendſhip and Uni - ty Friend -
friendſhip and Uni - - ty friendſhip & U - ni - ty
ty friend - ſhip and U - - ni - - ty. D.S.
friend - - ſhip friend - ſhip and U - - ni - - ty. D.S.
- ſhip friend - ſhip and U - - ni - - ty. D.S.
friend - ſhip friend - ſhip and U - - ni - - ty.

PSALM the CXLIX Old Verſion. Sturry Tune




him be heard his ho - - - ly ho - - - ly Saints
his ho - - - ly
him be heard his ho - - - ly ho - - - - ly Saints his
his ho - - ly ho - - - ly
his ho - - - - - - - - - - - - ly Saints among.
ho - - - ly Saints his ho - - - ly Saints a - mong.
ho - - - - - - - - - - - - ly his ho - - ly Saints a - mong.
Saints his ho - - - - - - - - - ly Saints a - mong.

PSALM the CL. Whitſuable Tune Old Verſion



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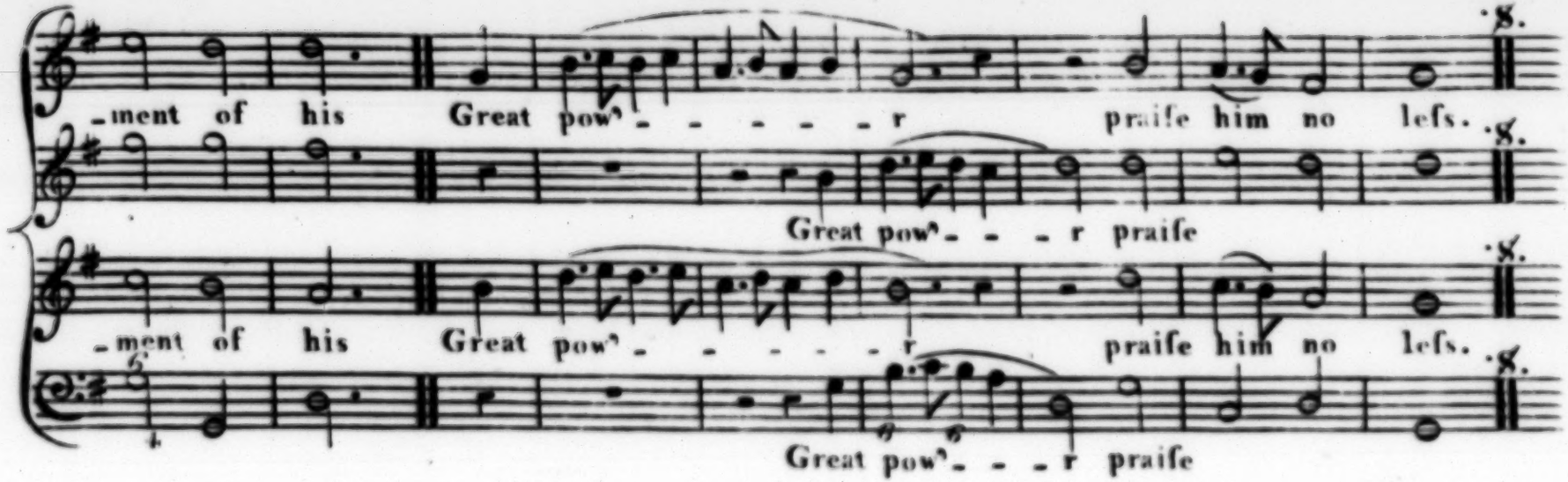


2

Advance his Name, and praiſe him in
His mighty Acts always:
According to his excellence
And greatneſs give him praiſe.

3

His praiſes with the princely noiſe
Of ſounding Trumpets blow:
Praiſe him upon the Viol, and
Upon the Harp alſo.

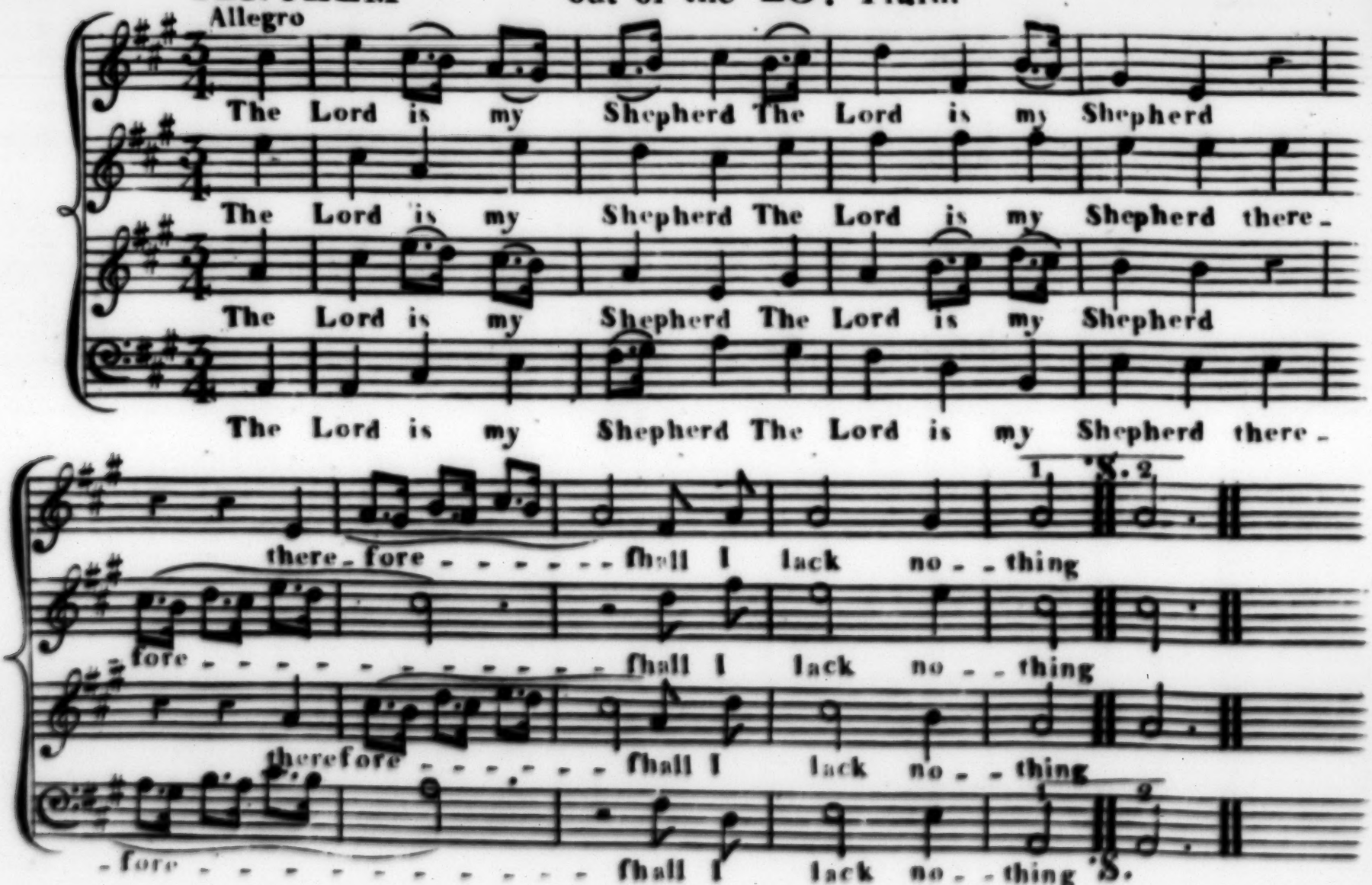
4

Praiſe him with Timbrel and with Flute,
Organs and Virginals:
With ſounding Cymbals praiſe ye him,
Praiſe him with loud Cymbals.

5

Whatever hath the beneſit
Of breathing, praiſe the Lord:
To praiſe his great and holy Name
Agree with one accord.

ANTHEM out of the 23d: Pſalm



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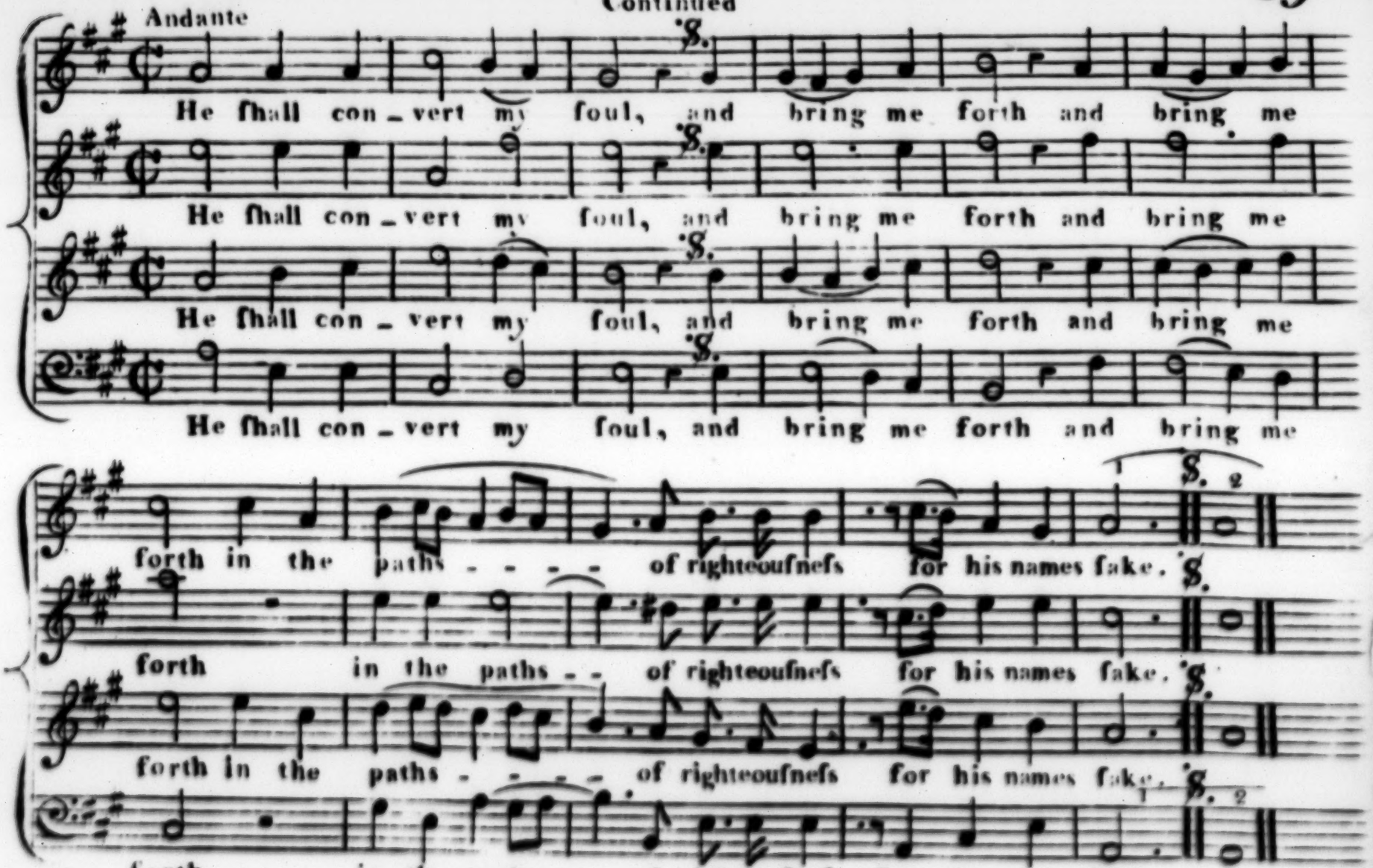

Andante
He ſhall con - vert my ſoul, and bring me forth and bring me
He ſhall con - vert my ſoul, and bring me forth and bring me
He ſhall con - vert my ſoul, and bring me forth and bring me
He ſhall con - vert my ſoul, and bring me forth and bring me
forth in the paths - - - - of righteouſneſs for his names ſake.
forth in the paths - - of righteouſneſs for his names ſake.
forth in the paths - - - - of righteouſneſs for his names ſake.
forth in the paths of righteouſneſs for his names ſake.

Bafs Solo. Largo Continued

Yea tho' I walk thro' the valley tho' I walk thro' the

Valley of the fhadow of Death of the fha--dow of death I will

fear - - no Evil for thou art with me thy rod and ftaff thy

Rod and Staff - - - - - - - - - - com - - - - forts me. (for) me.

Treble

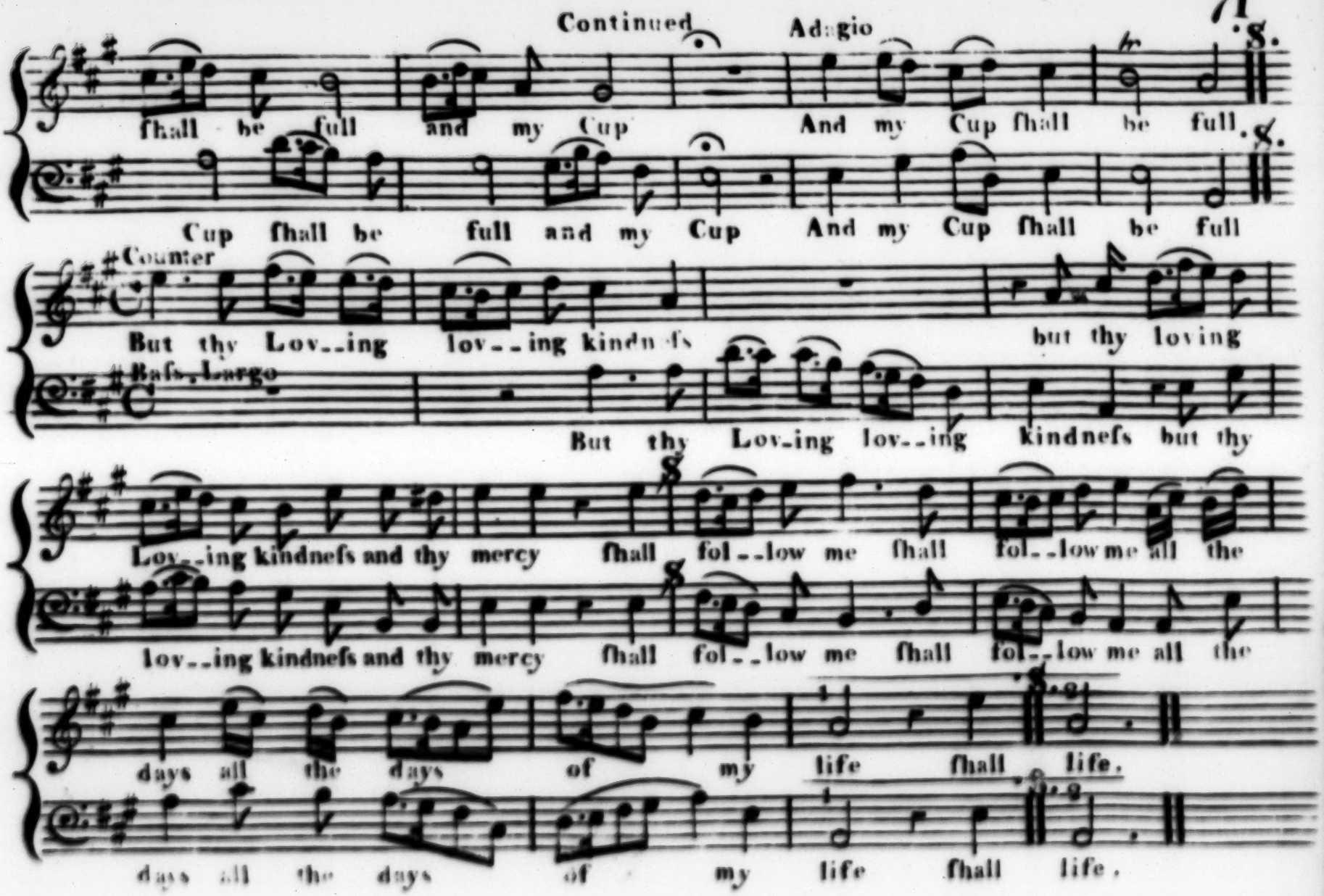
Largo. Thou fhalt pre-pare a Table before me againft them that trouble me thou

Bafs

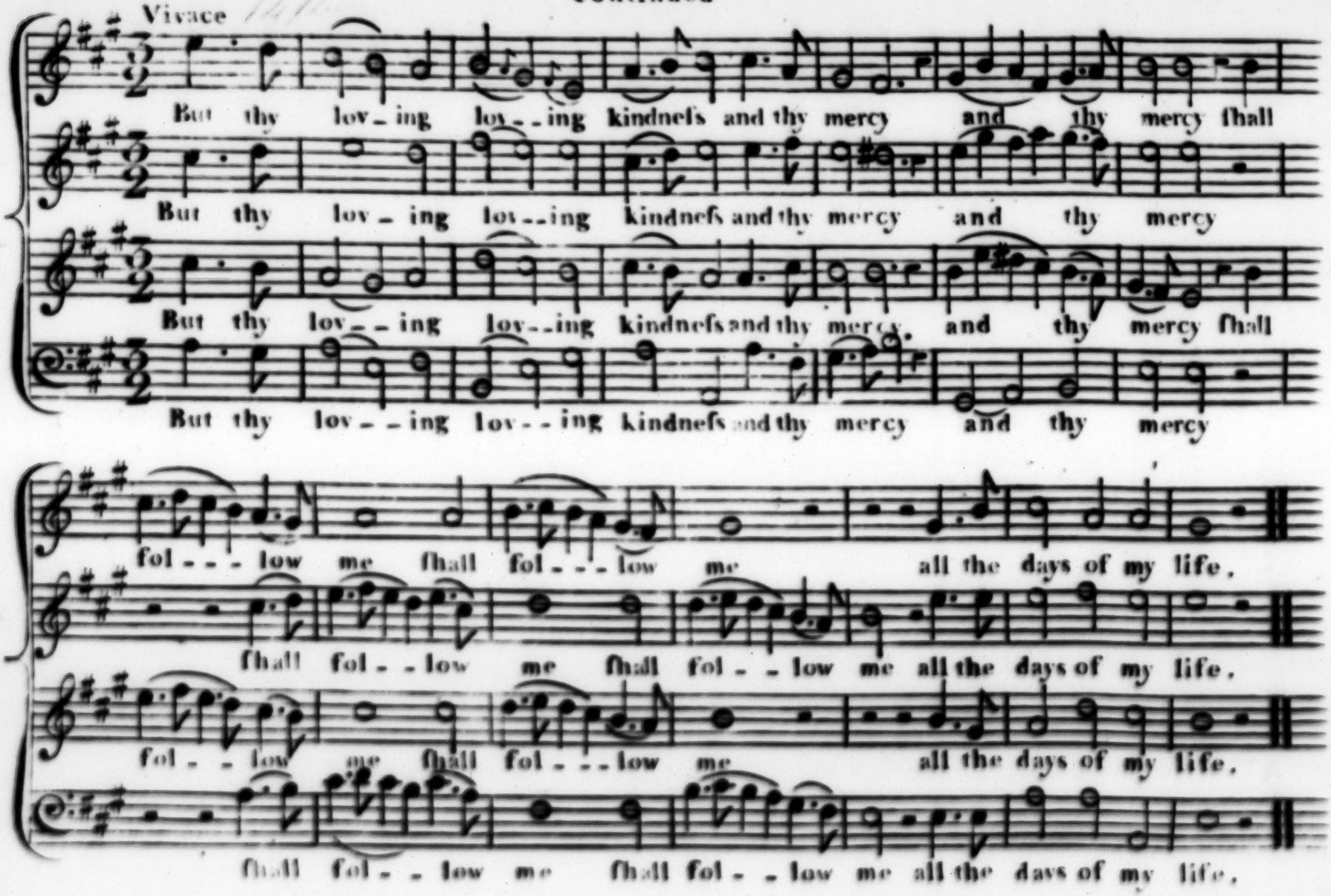
Thou fhalt pre-pare a Table before me againft them that trouble me thou

haft anoin-ted my head with Oil and my Cup fhall be full and my Cup

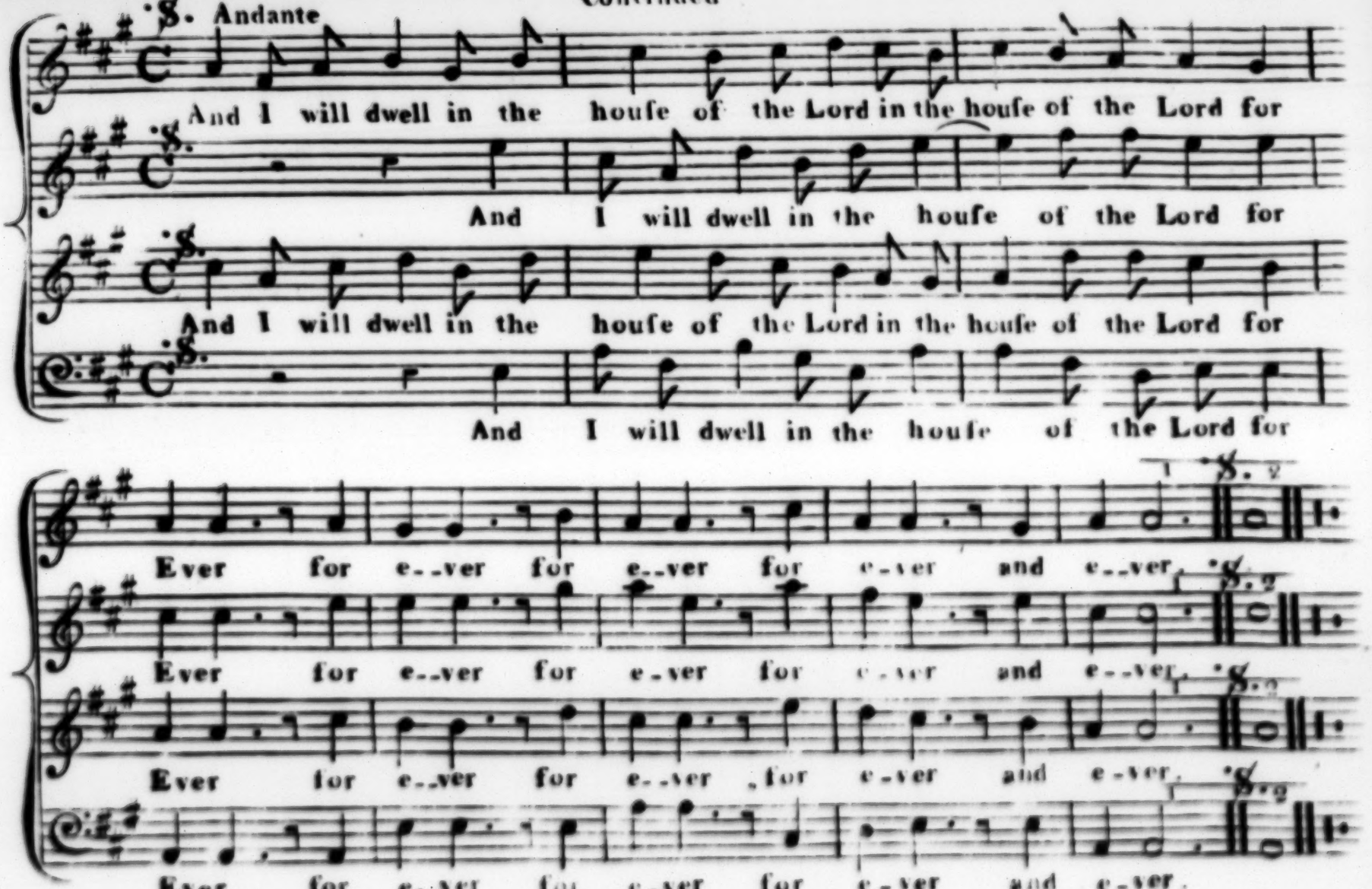
haft anoin-ted my head with Oil and my Cup fhall be full and my


Continued
Adagio
S.
fhall be full and my Cup
And my Cup fhall be full.
S.
Cup fhall be full and my Cup
And my Cup fhall be full
Counter
But thy Lov--ing lov--ing kindnefs
but thy loving
Bafs. Largo
But thy Lov-ing lov--ing kindnefs but thy
S
Lov--ing kindnefs and thy mercy fhall fol--low me fhall fol--low me all the
S
lov--ing kindnefs and thy mercy fhall fol--low me fhall fol--low me all the
S.
days all the days of my life fhall life.
days all the days of my life fhall life.

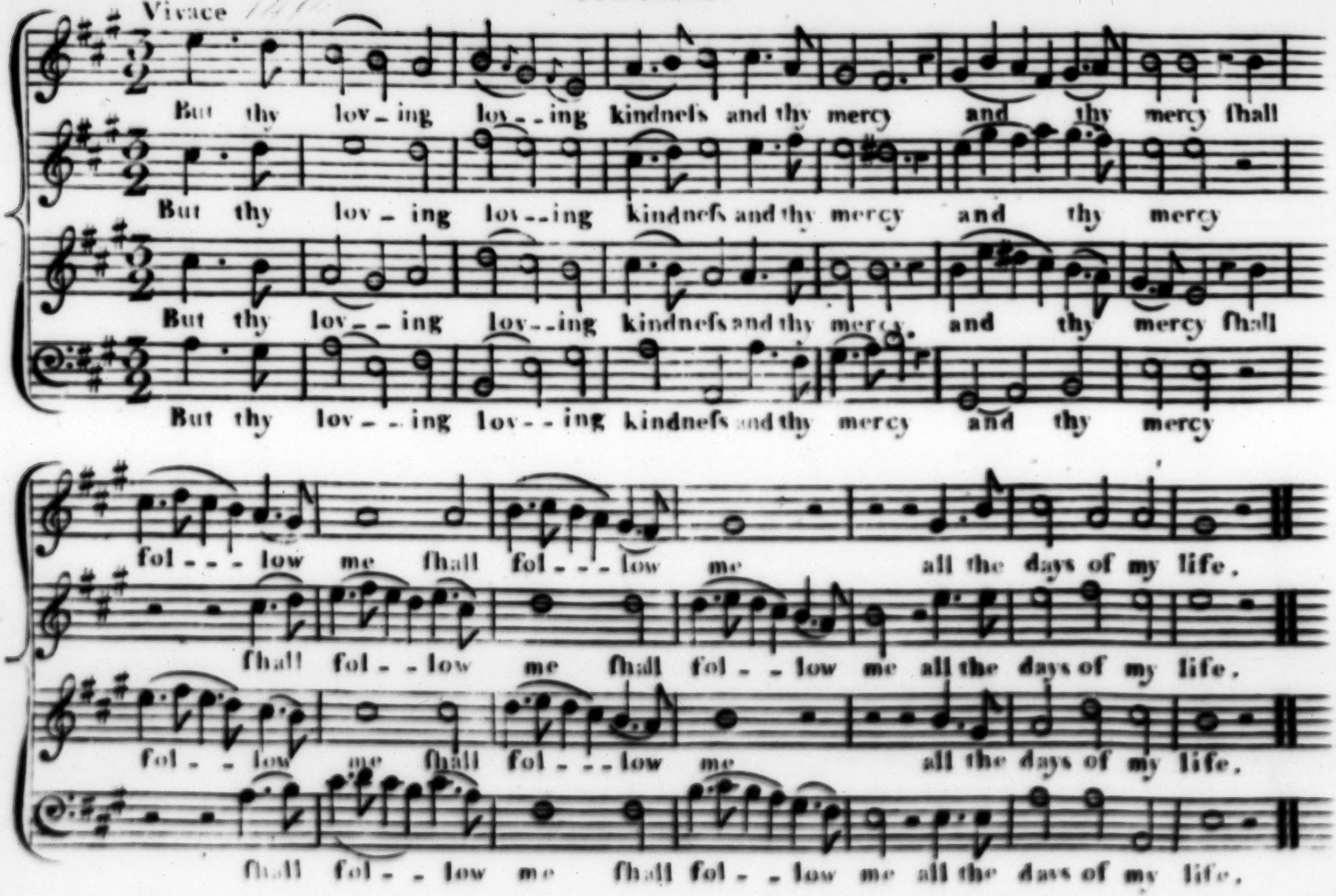
Continued


Vivace
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy ſhall
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy ſhall
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy
fol_low me ſhall fol_low me all the days of my life,
ſhall fol_low me ſhall fol_low me all the days of my life,
fol_low me ſhall fol_low me all the days of my life,
ſhall fol_low me ſhall fol_low me all the days of my life,

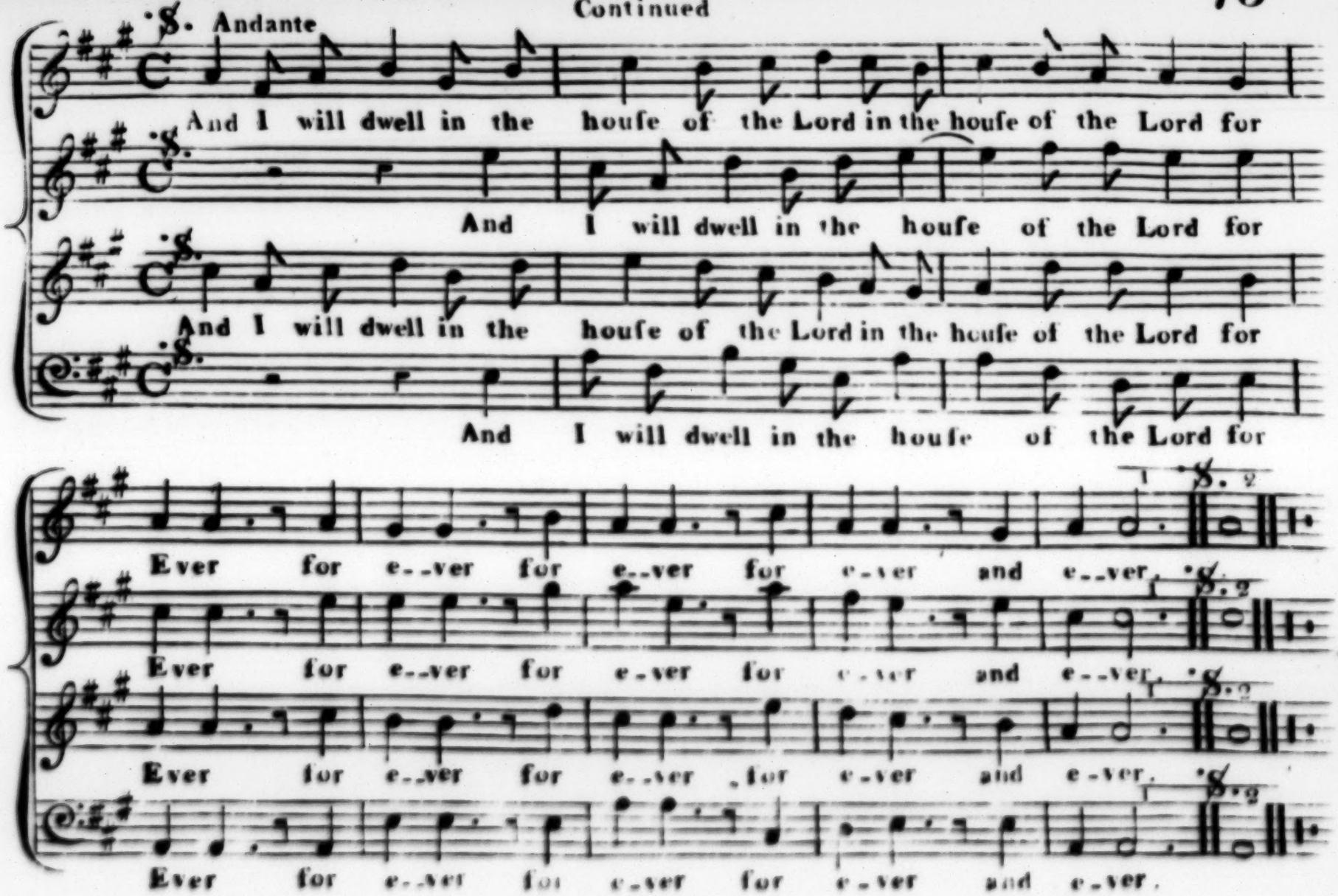
Continued


Andante
And I will dwell in the houſe of the Lord in the houſe of the Lord for
And I will dwell in the houſe of the Lord for
And I will dwell in the houſe of the Lord in the houſe of the Lord for
And I will dwell in the houſe of the Lord for
Ever for e-ver for e-ver for e-ver and e-ver.
Ever for e-ver for e-ver for e-ver and e-ver.
Ever for e-ver for e-ver for e-ver and e-ver.
Ever for e-ver for e-ver for e-ver and e-ver.

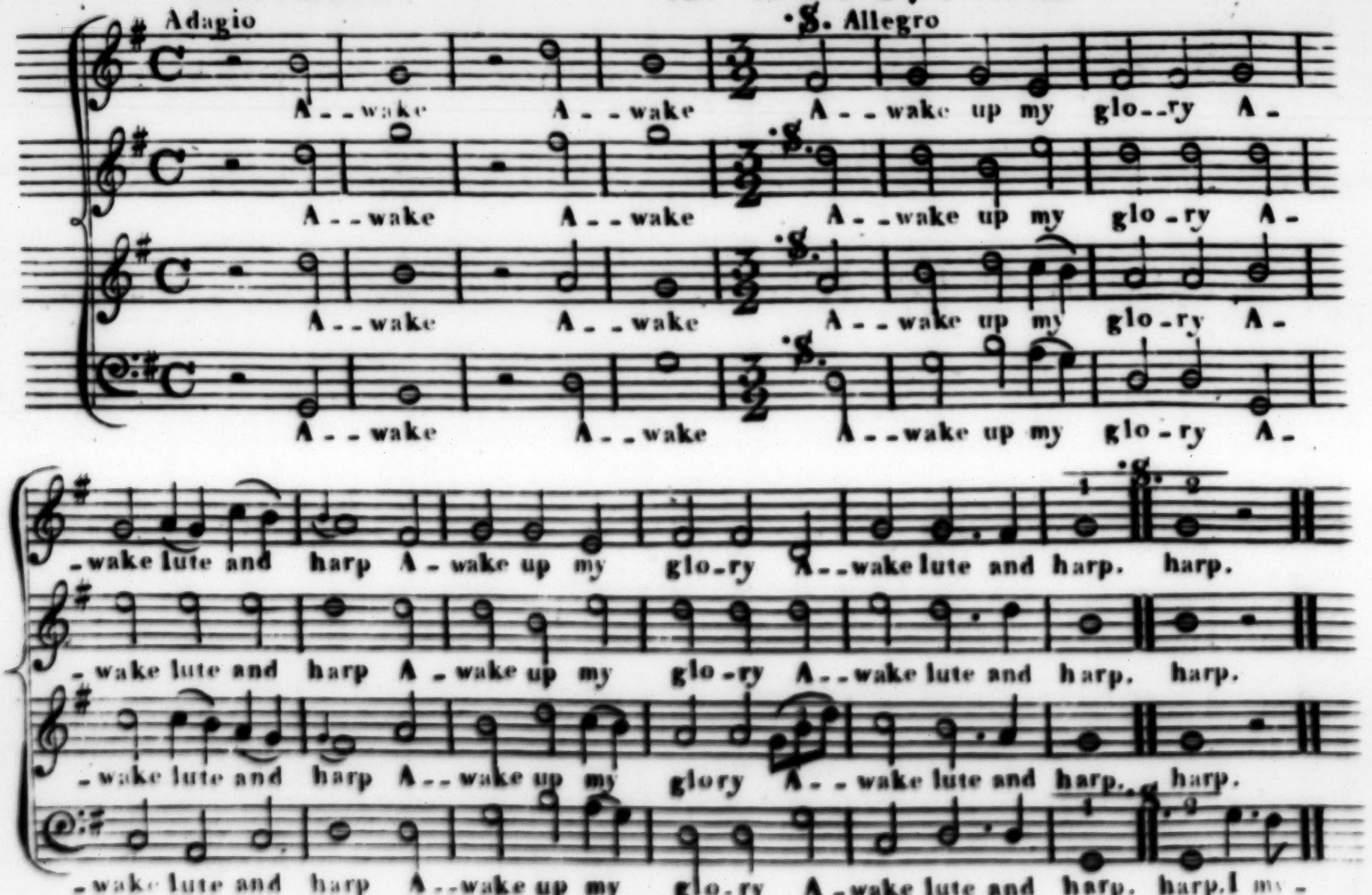
Continued

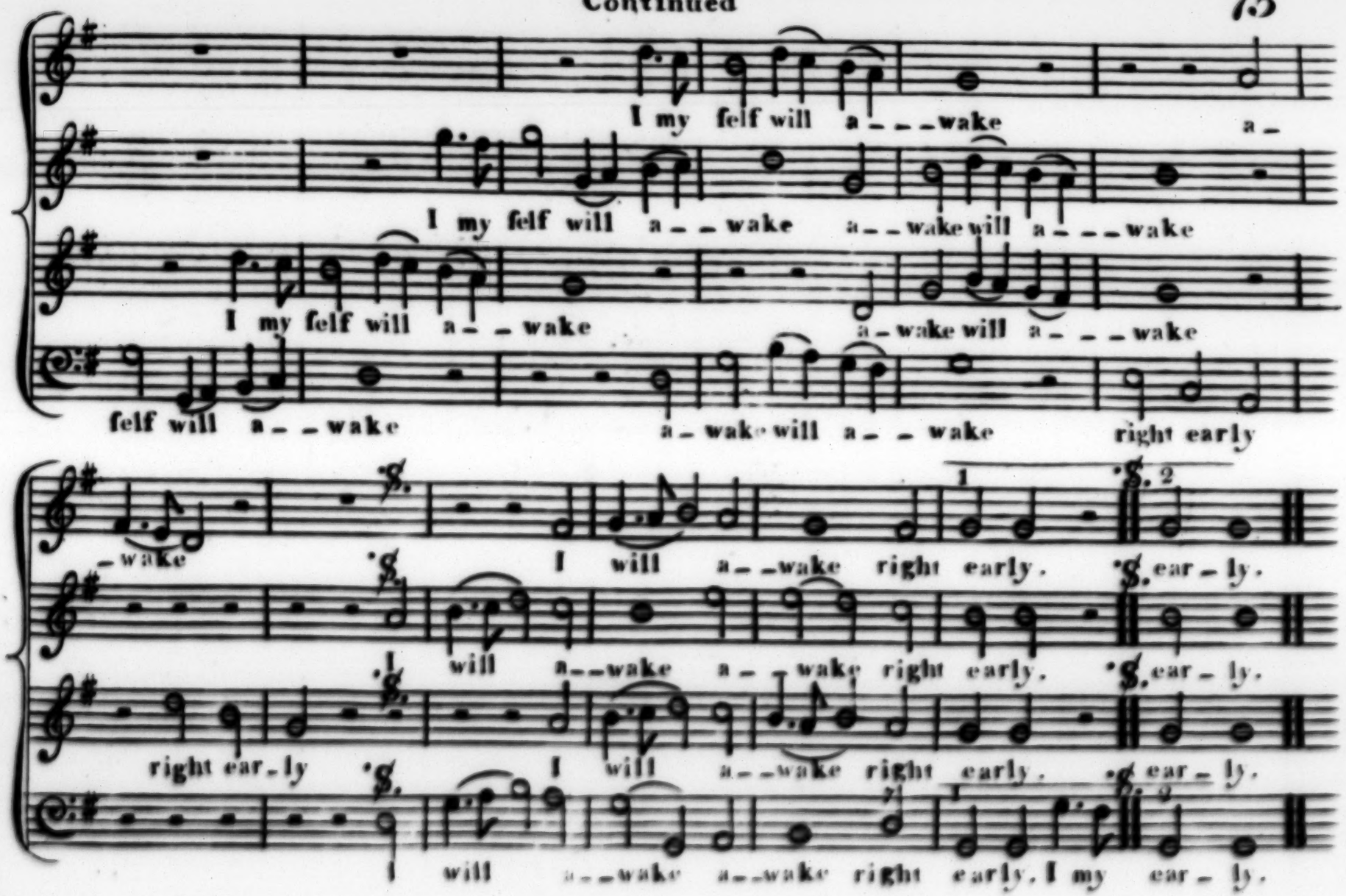

Vivace
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy ſhall
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy ſhall
But thy lov_ing lov_ing kindneſs and thy mercy and thy mercy
fol_low me ſhall fol_low me all the days of my life.
ſhall fol_low me ſhall fol_low me all the days of my life.
fol_low me ſhall fol_low me all the days of my life.
ſhall fol_low me ſhall fol_low me all the days of my life.

Continued


Andante
And I will dwell in the houſe of the Lord in the houſe of the Lord for
And I will dwell in the houſe of the Lord for
And I will dwell in the houſe of the Lord in the houſe of the Lord for
And I will dwell in the houſe of the Lord for
Ever for e-ver for e-ver for e-ver and e-ver.
Ever for e-ver for e-ver for e-ver and e-ver.
Ever for e-ver for e-ver for e-ver and e-ver.
Ever for e-ver for e-ver for e-ver and e-ver.

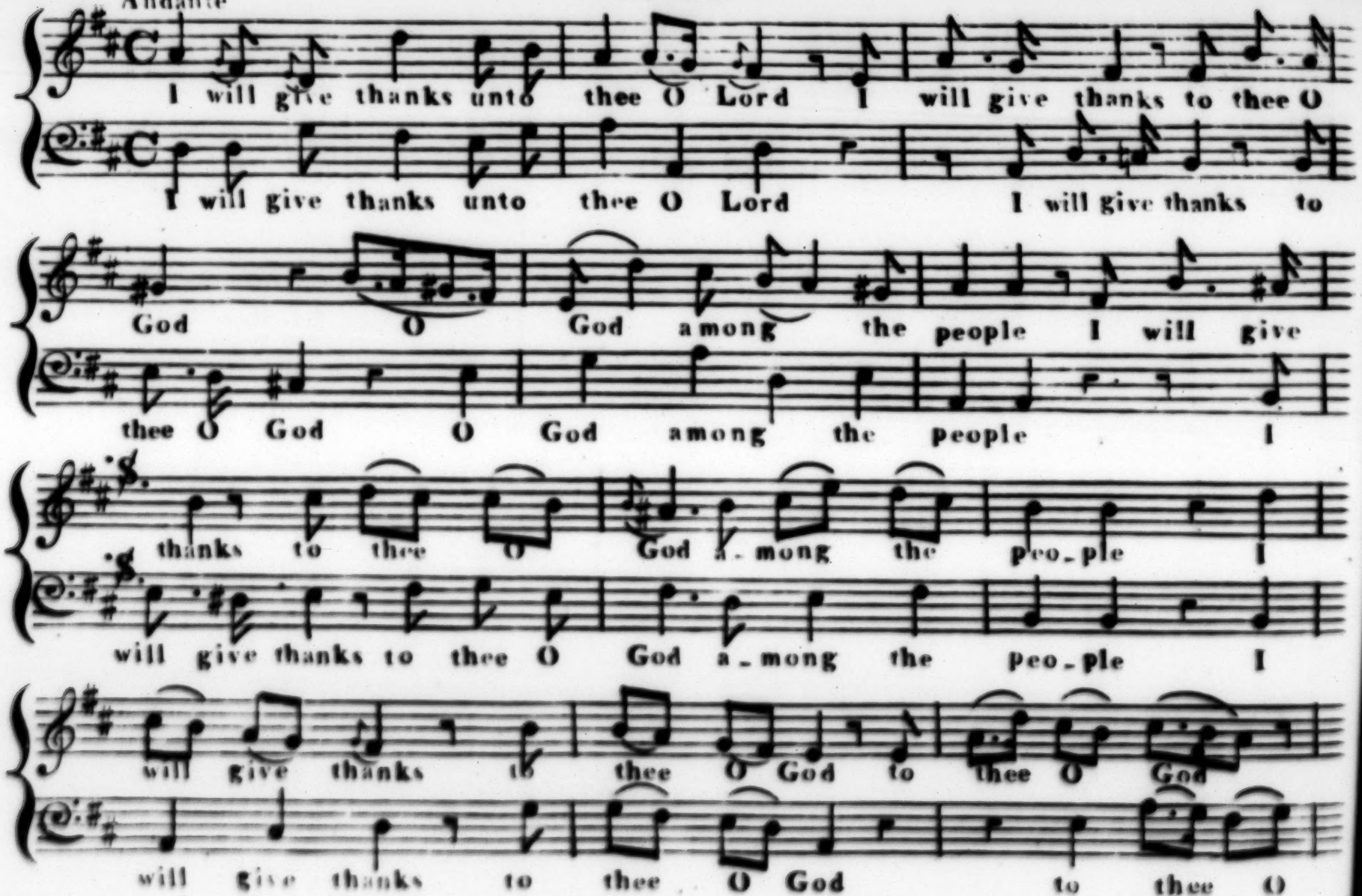
ANTHEM out of the 57th: Psalm




I my felf will a - - - wake a -
I my felf will a - - wake a - - wake will a - - - wake
I my felf will a - - wake a - wake will a - - - wake
felf will a - - wake a - wake will a - - wake right early
- wake I will a - - wake right early. ear - ly.
I will a - - wake a - - wake right early. ear - ly.
right ear - ly I will a - - wake right early. ear - ly.
I will a - - wake a - - wake right early. I my ear - ly.

Andante

Continued



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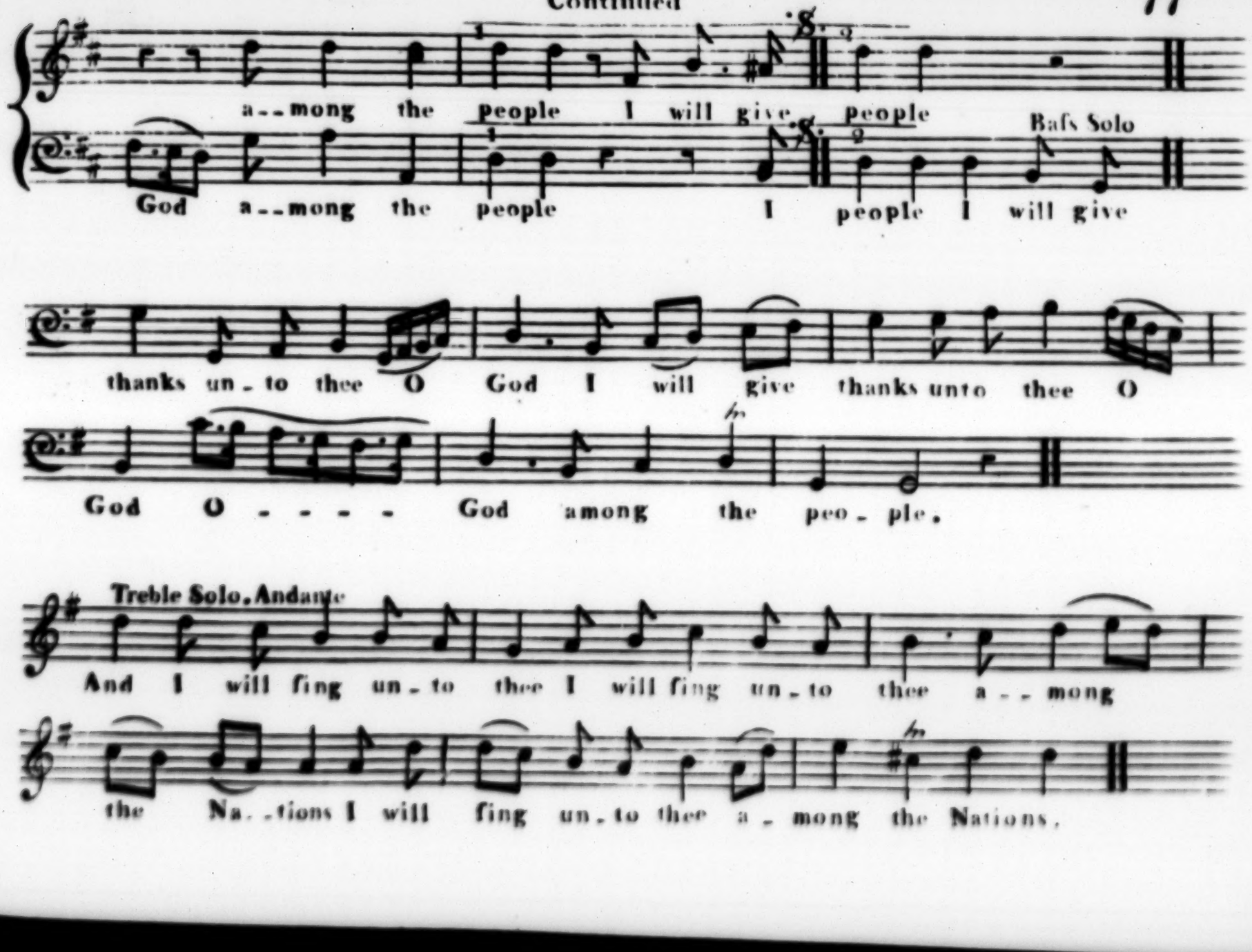
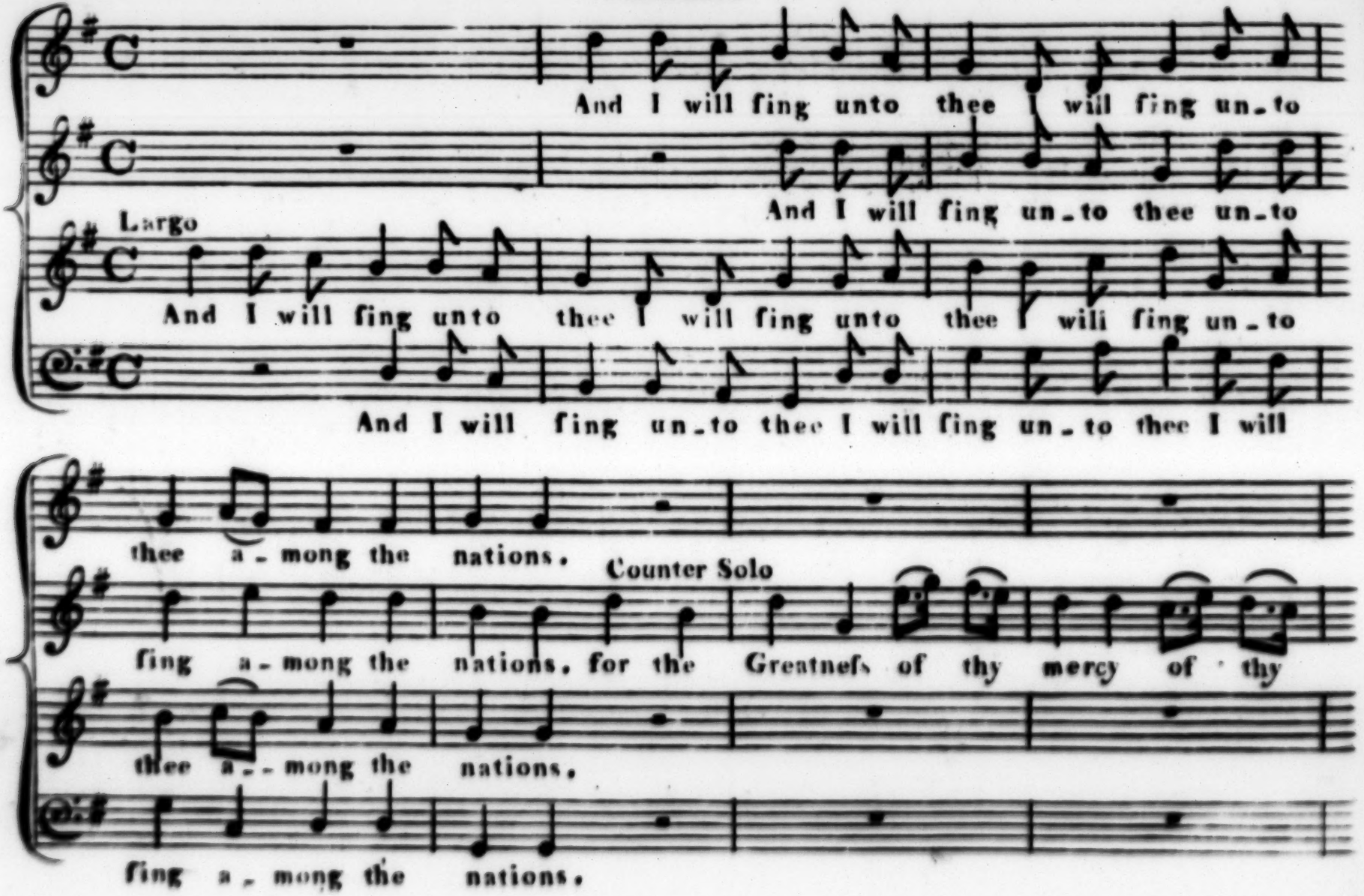
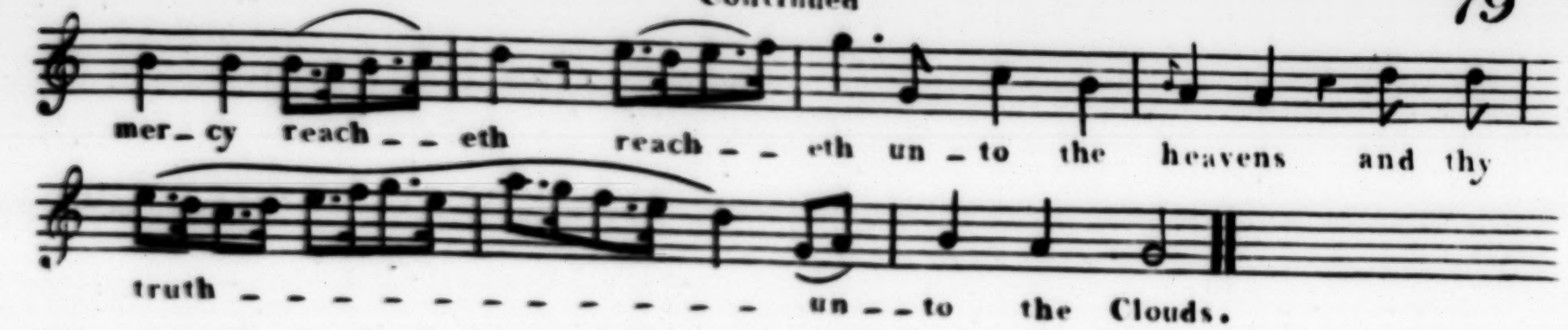
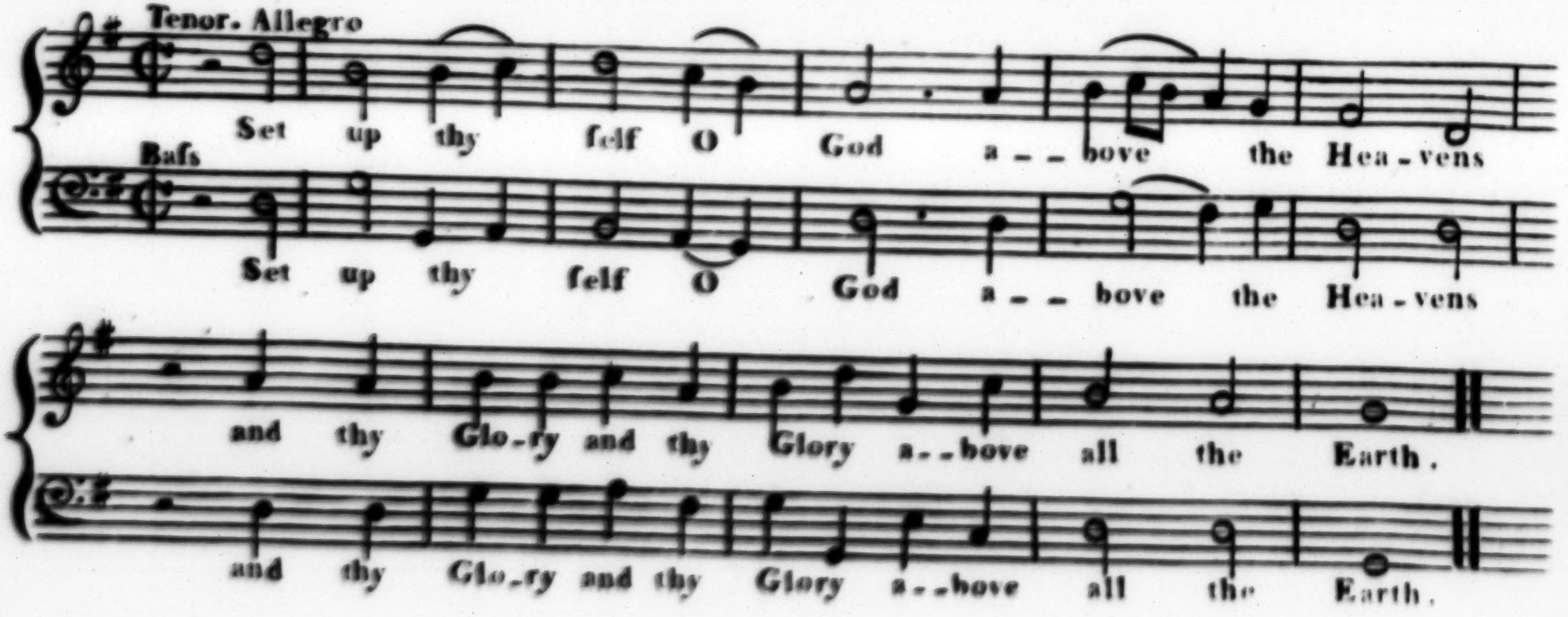

a--mong the people I will give people
Bafs Solo
God a--mong the people I people I will give
thanks un-to thee O God I will give thanks unto thee O
God O - - - - God among the peo-ple.
Treble Solo, Andante
And I will fing un-to thee I will fing un-to thee a--mong
the Na--tions I will fing un-to thee a-mong the Nations.

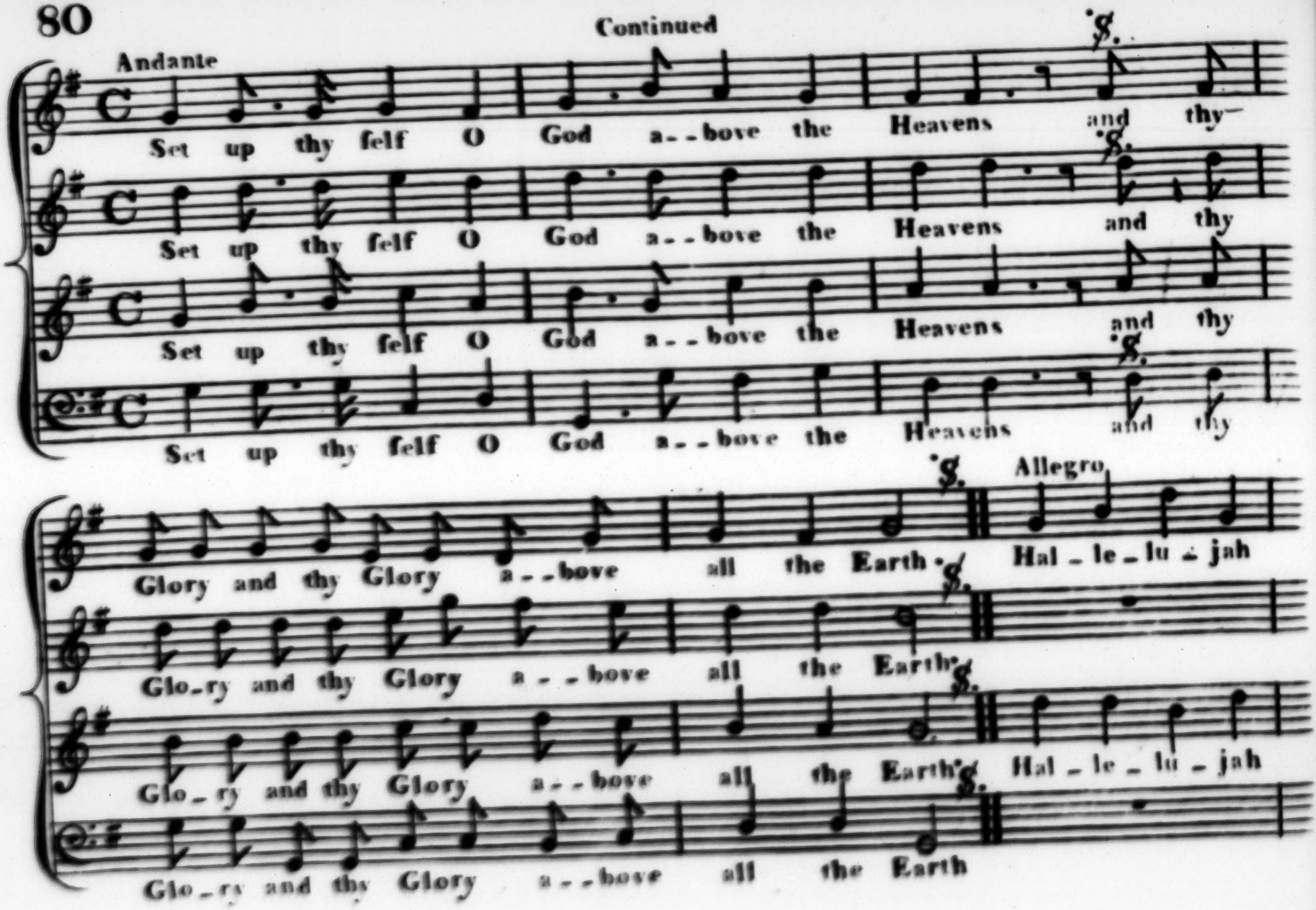
Continued


And I will fing unto thee I will fing un-to
And I will fing un-to thee un-to
Largo
And I will fing unto thee I will fing unto thee I will fing un-to
And I will fing un-to thee I will fing un-to thee I will
thee a-mong the nations.
Counter Solo
fing a-mong the nations, for the Greatnefs of thy mercy of thy
thee a-mong the nations.
fing a-mong the nations.


mer_cy reach__eth reach__eth un_to the heavens and thy
truth _____ un__to the Clouds.


Tenor. Allegro
Set up thy felf O God a__bove the Hea_vens
Bafs
Set up thy felf O God a__bove the Hea_vens
and thy Glo_ry and thy Glory a__bove all the Earth.
and thy Glo_ry and thy Glory a__bove all the Earth.

Continued


Andante
Set up thy self O God a--bove the Heavens and thy
Set up thy self O God a--bove the Heavens and thy
Set up thy self O God a--bove the Heavens and thy
Set up thy self O God a--bove the Heavens and thy
Allegro
Glory and thy Glory a--bove all the Earth Hal-le-lu-jah
Glo-ry and thy Glory a--bove all the Earth
Glo-ry and thy Glory a--bove all the Earth Hal-le-lu-jah
Glo-ry and thy Glory a--bove all the Earth

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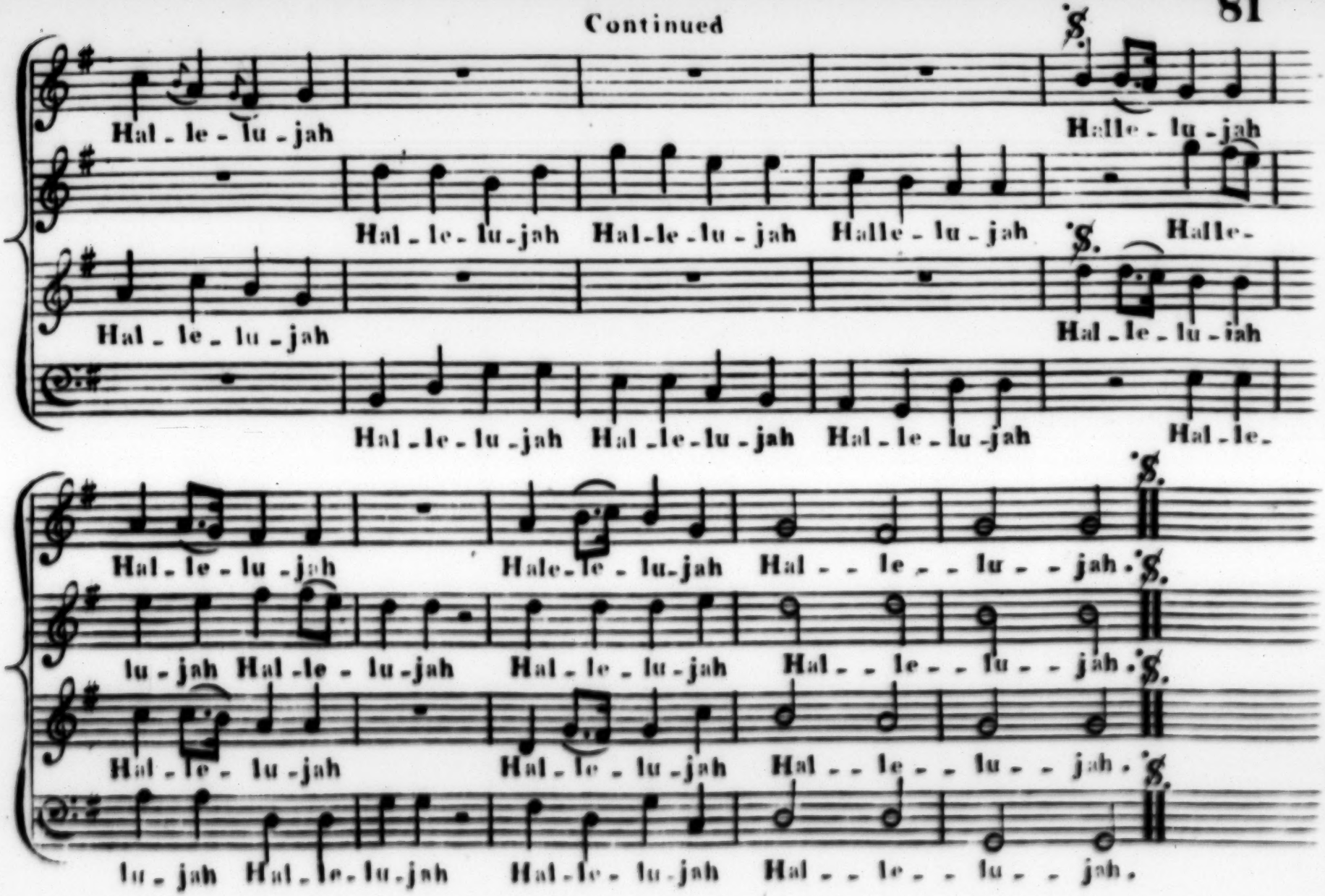
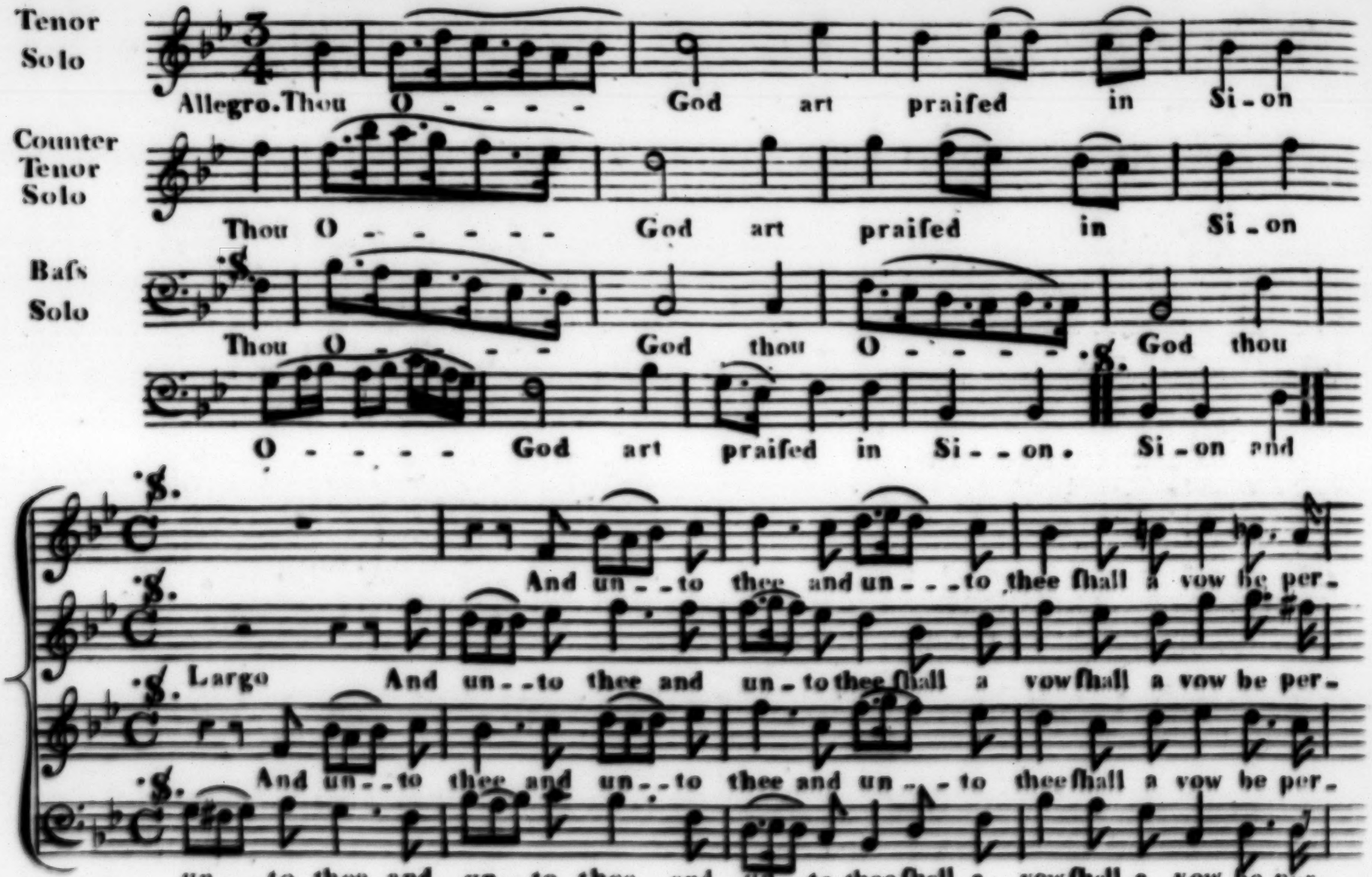

Hal - le - lu - jah
Halle - lu - jah
Hal - le - lu - jah Hal - le - lu - jah Halle - lu - jah Halle -
Hal - le - lu - jah
Hal - le - lu - jah
Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le -
Hal - le - lu - jah
Hale - le - lu - jah Hal - - le - - lu - - jah.
lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - - le - - lu - - jah.
Hal - le - lu - jah
Hal - le - lu - jah Hal - - le - - lu - - jah.
lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - - le - - lu - - jah.

ANTHEM out of the 65th Pſalm



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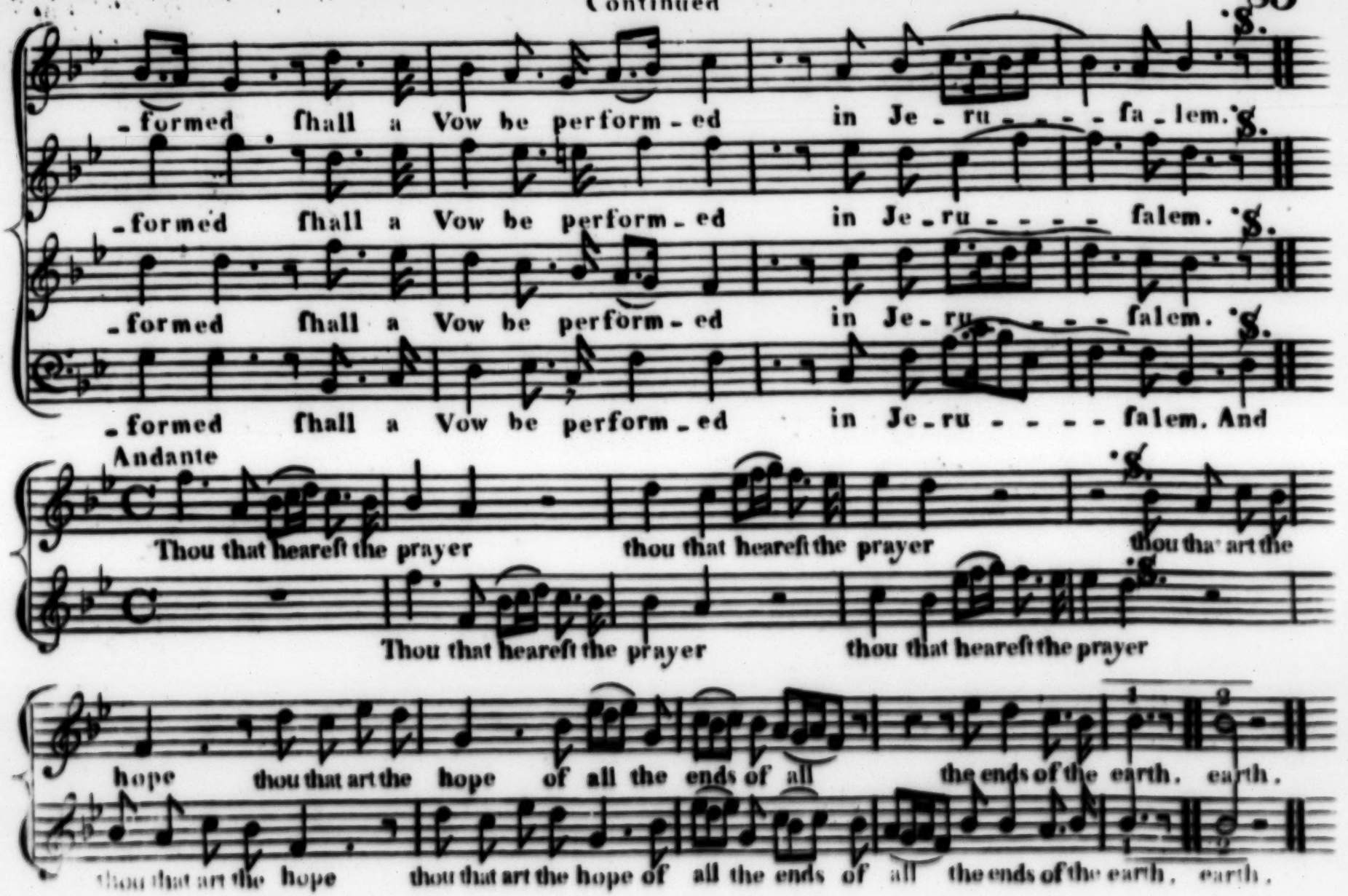

-formed fhall a Vow be perform-ed in Je-ru-----fa-lem. 𝄋.
-formed fhall a Vow be perform-ed in Je-ru----- falem. 𝄋.
-formed fhall a Vow be perform-ed in Je-ru----- falem. 𝄋.
-formed fhall a Vow be perform-ed in Je-ru----- falem. And
Andante
Thou that heareft the prayer thou that heareft the prayer thou that art the
Thou that heareft the prayer thou that heareft the prayer
hope thou that art the hope of all the ends of all the ends of the earth. earth.
thou that art the hope thou that art the hope of all the ends of all the ends of the earth. earth.

Continued

Andante

Baſs Solo

Who ſtilleſt the rag - - - - - - - - - - ing of the Sea

and the Noiſe of the waves and the Mad - - neſs. of the people.

Tenor Solo

Thou viſiteſt the Earth and bleſseſt it thou vi - ſiteſt the Earth and

bleſseſt it thou makeſt it very plenteous thou makeſt it very plenteous.

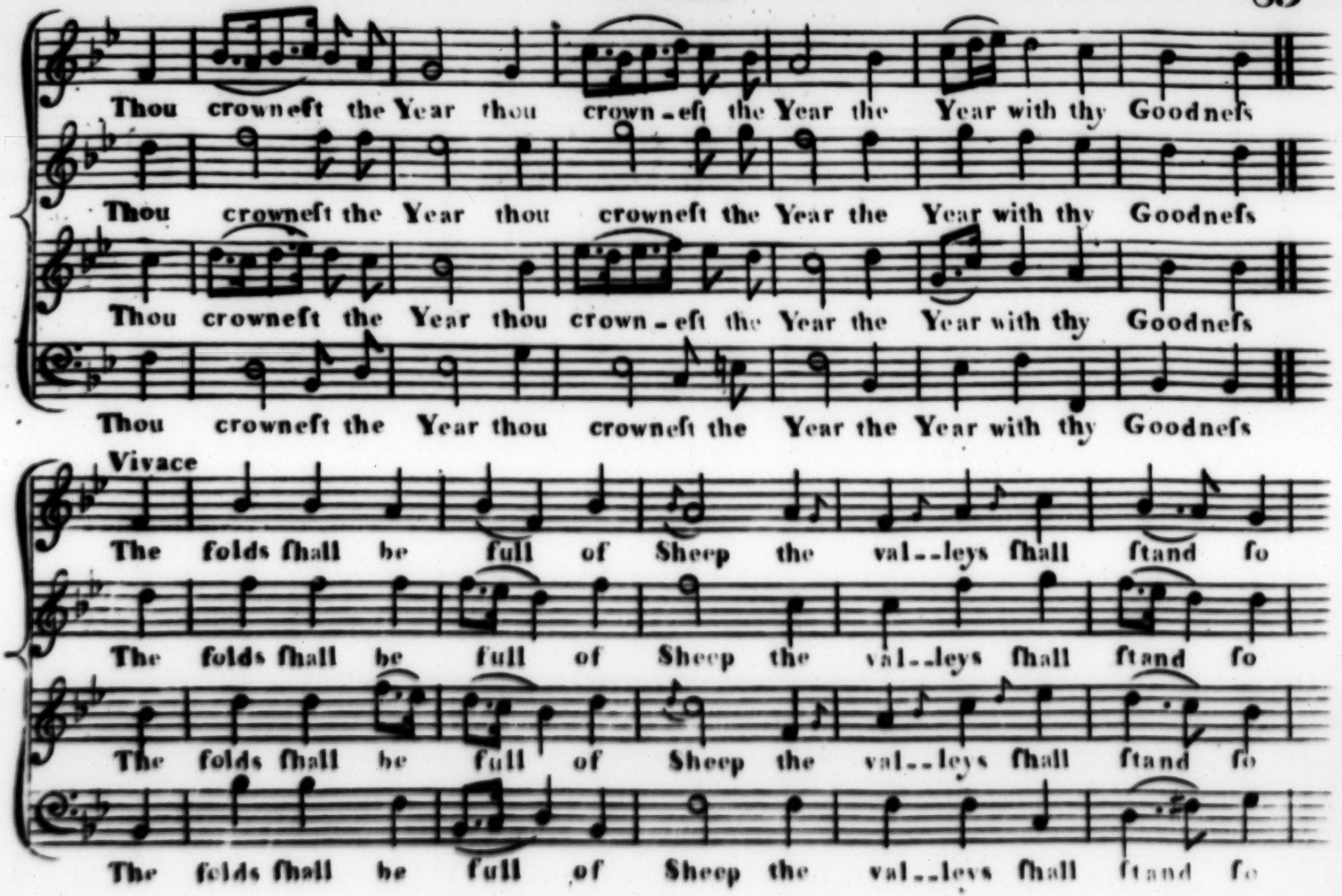
Thou crown - eſt the Year

Thou crown - eſt the Year

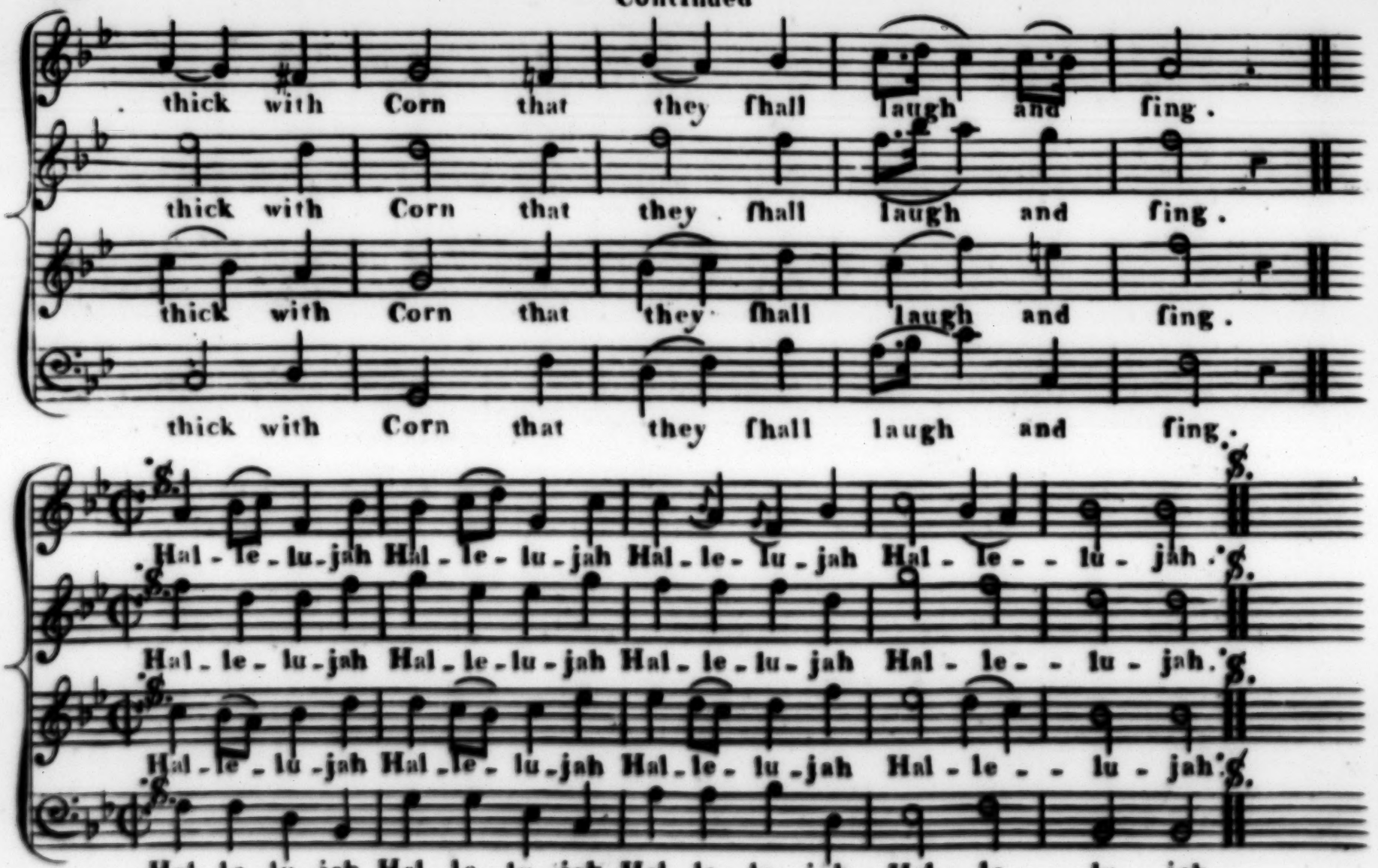
Thou crown - eſt the Year

Treble Solo

Thou crown - - eſt the Year thou crowneſt the Year the Year with thy Goodneſs

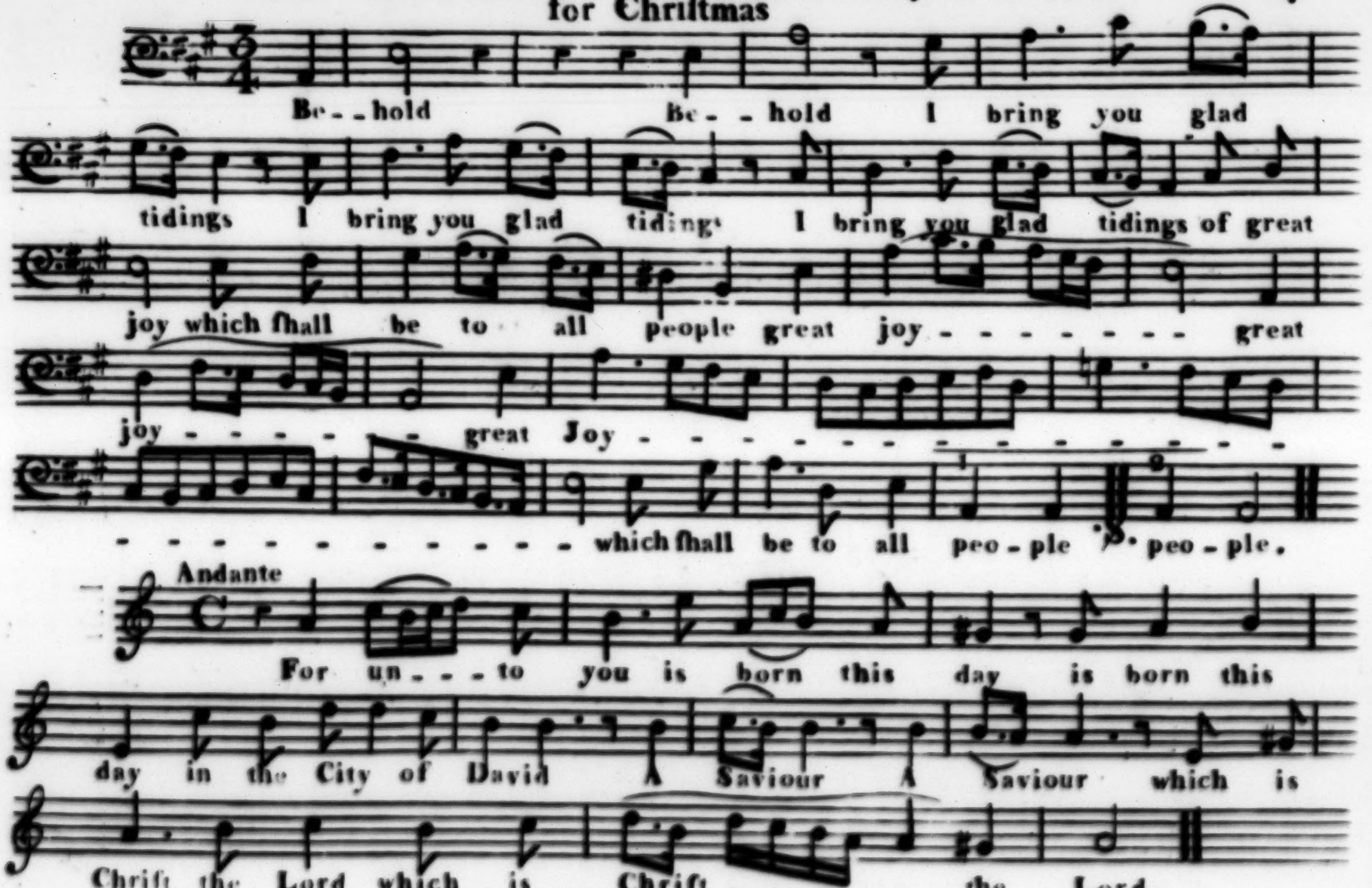

Thou crowneſt the Year thou crown-eſt the Year the Year with thy Goodneſs
Thou crowneſt the Year thou crowneſt the Year the Year with thy Goodneſs
Thou crowneſt the Year thou crown-eſt the Year the Year with thy Goodneſs
Thou crowneſt the Year thou crowneſt the Year the Year with thy Goodneſs
Vivace
The folds ſhall be full of Sheep the val--leys ſhall ſtand ſo
The folds ſhall be full of Sheep the val--leys ſhall ſtand ſo
The folds ſhall be full of Sheep the val--leys ſhall ſtand ſo
The folds ſhall be full of Sheep the val--leys ſhall ſtand ſo

Continued


thick with Corn that they ſhall laugh and ſing.
thick with Corn that they ſhall laugh and ſing.
thick with Corn that they ſhall laugh and ſing.
thick with Corn that they ſhall laugh and ſing.
Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le--lu-jah.
Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le--lu-jah.
Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le--lu-jah.
Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le--lu-jah.

An Anthem out of the 2d. Chap: of St. Luke.

for Chriſtmas



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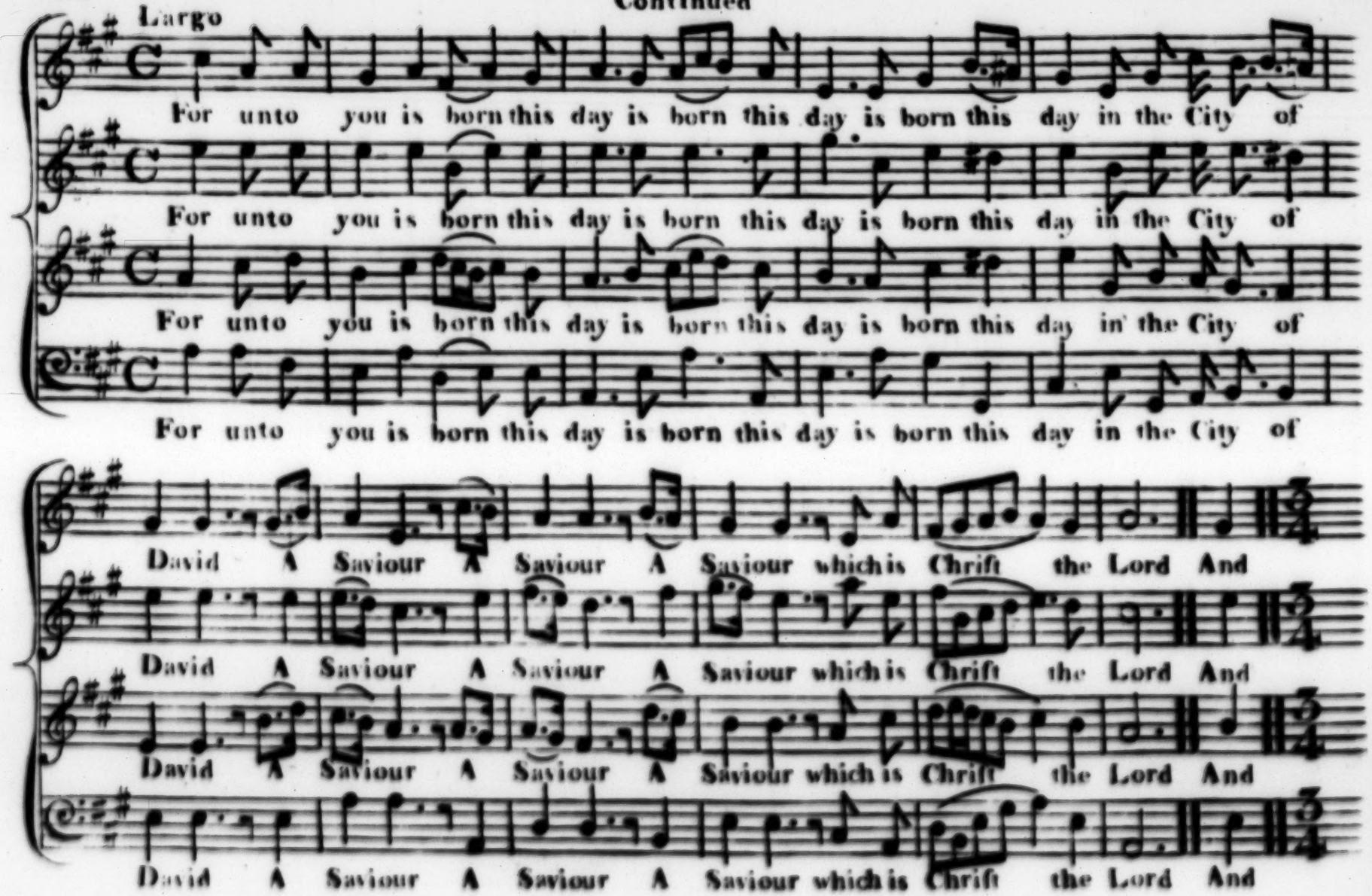
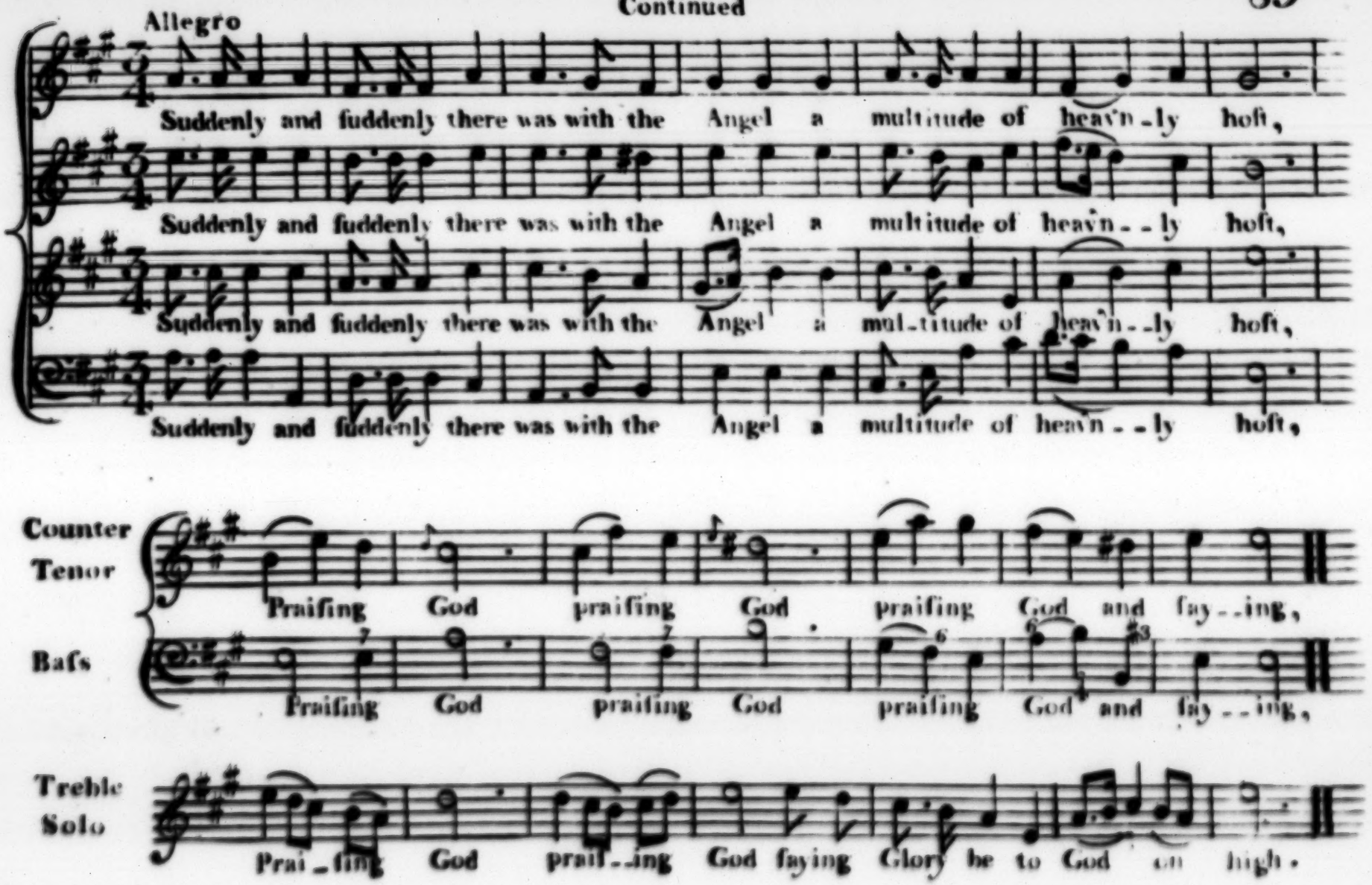
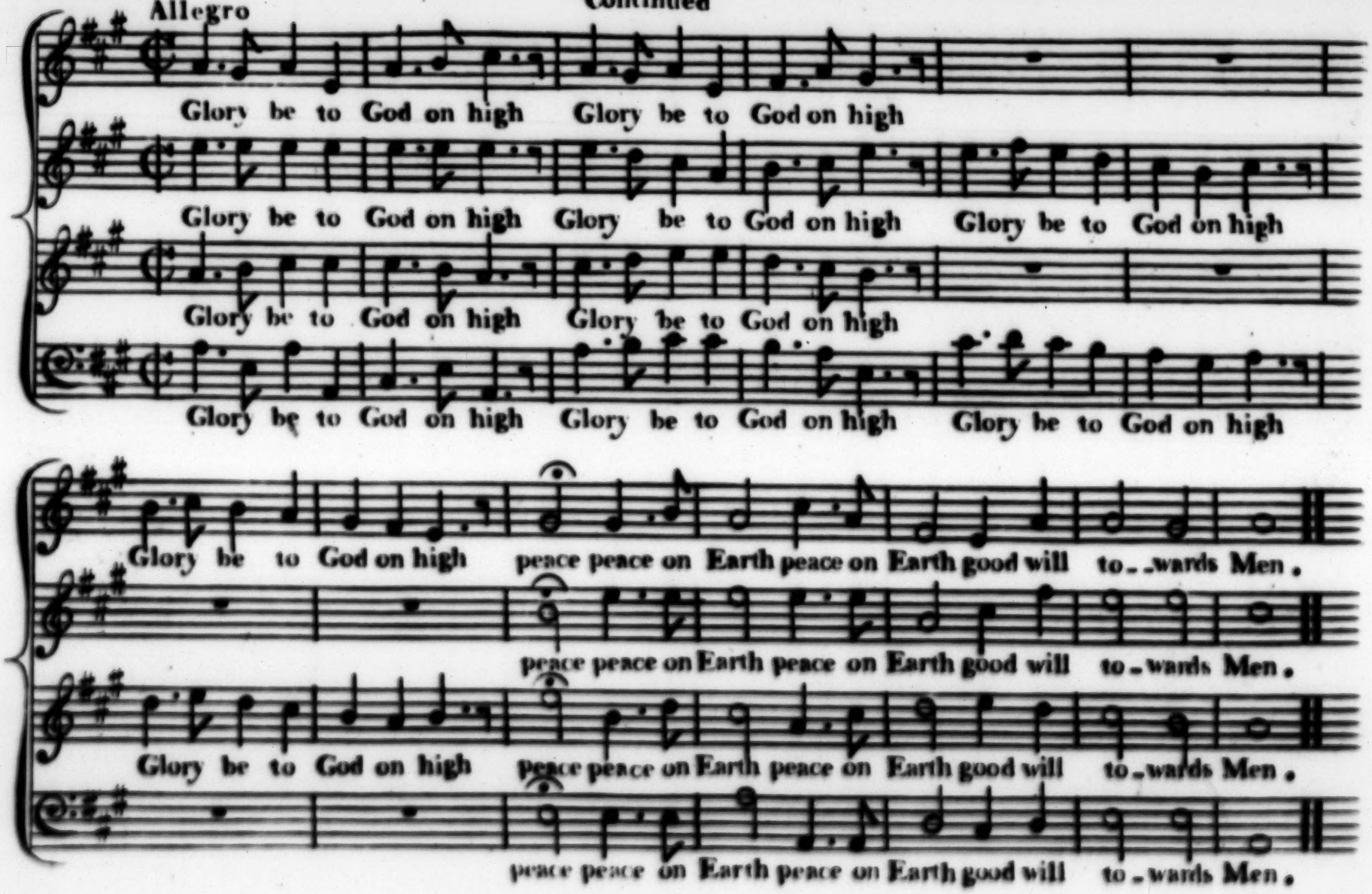

Largo
For unto you is born this day is born this day is born this day in the City of
For unto you is born this day is born this day is born this day in the City of
For unto you is born this day is born this day is born this day in the City of
For unto you is born this day is born this day is born this day in the City of
David A Saviour A Saviour A Saviour which is Christ the Lord And
David A Saviour A Saviour A Saviour which is Christ the Lord And
David A Saviour A Saviour A Saviour which is Christ the Lord And
David A Saviour A Saviour A Saviour which is Christ the Lord And

Continued


Allegro
Suddenly and fuddenly there was with the Angel a multitude of heav'n-ly hoft,
Suddenly and fuddenly there was with the Angel a multitude of heav'n--ly hoft,
Suddenly and fuddenly there was with the Angel a mul-titude of heav'n--ly hoft,
Suddenly and fuddenly there was with the Angel a multitude of heav'n--ly hoft,
Counter Tenor
Praiſing God praiſing God praiſing God and ſay--ing,
Baſs
Praiſing God praiſing God praiſing God and ſay--ing,
Treble Solo
Prai-ſing God prai--ing God ſaying Glory be to God on high.

Allegro

Continued



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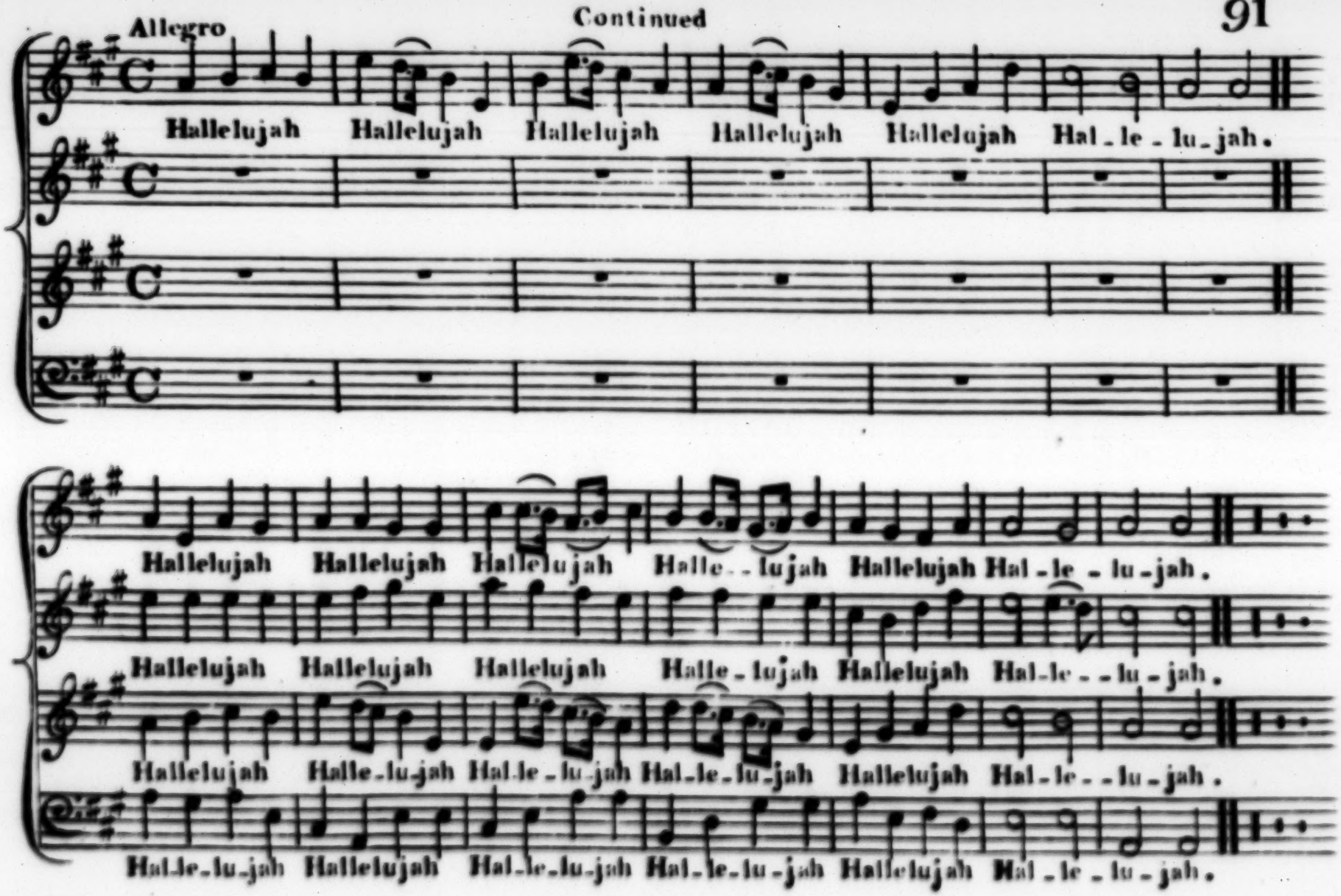
Allegro
Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hal-le-lu-jah.
Hallelujah Hallelujah Hallelujah Halle--lujah Hallelujah Hal-le-lu-jah.
Hallelujah Hallelujah Hallelujah Halle-lujah Hallelujah Hal-le--lu-jah.
Hallelujah Halle-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hallelujah Hal-le--lu-jah.
Hal-le-lu-jah Hallelujah Hal-le-lu-jah Hal-le-lu-jah Hallelujah Hal-le-lu-jah.

Pſa
I
IV
XIII
XIX
XXI
XXI
XXV
XXX
XXX
XXX
XL
XLV
LVI
LIX
LXI
LXV
LXX
LXX
XC
XCI

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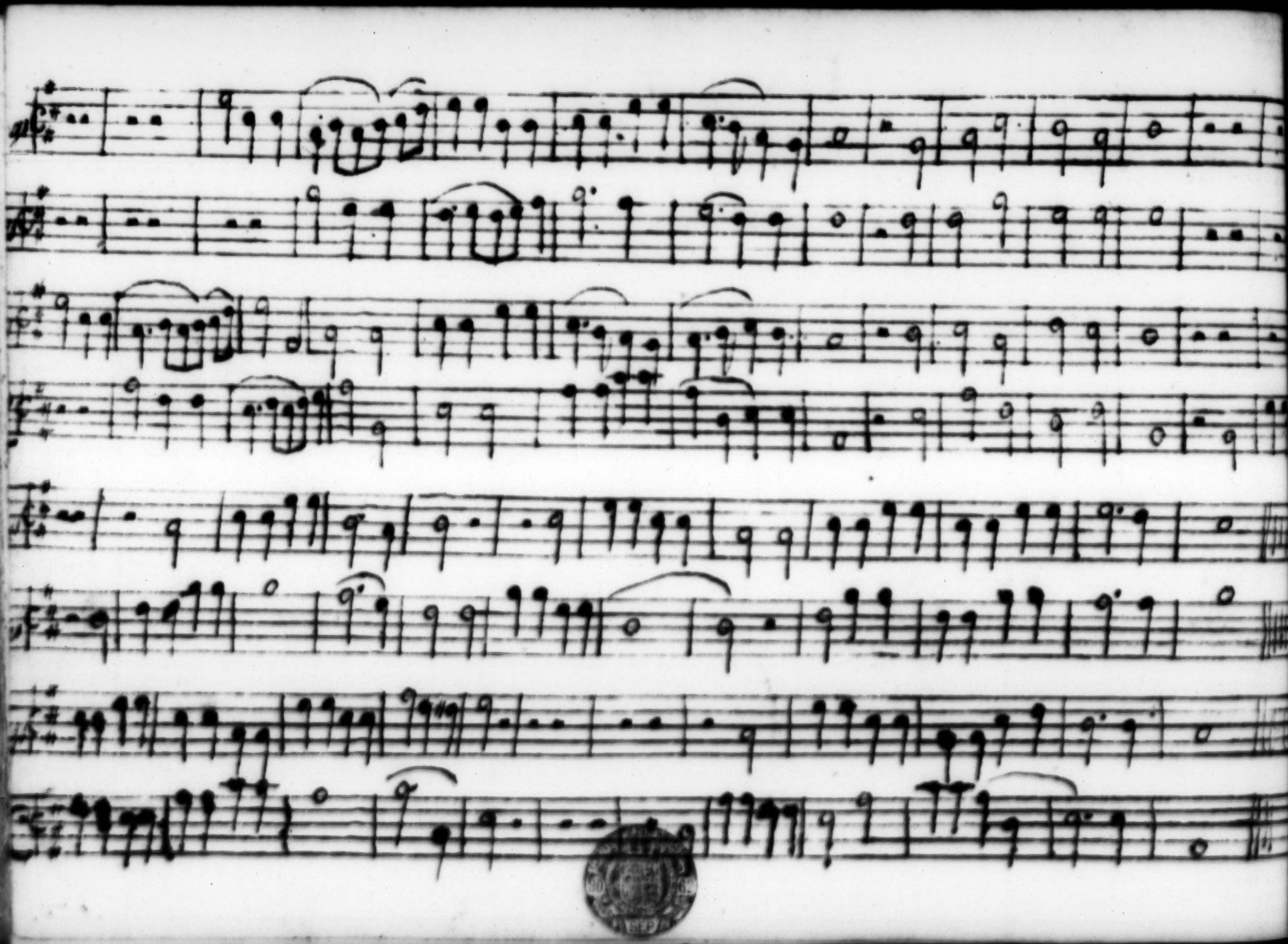
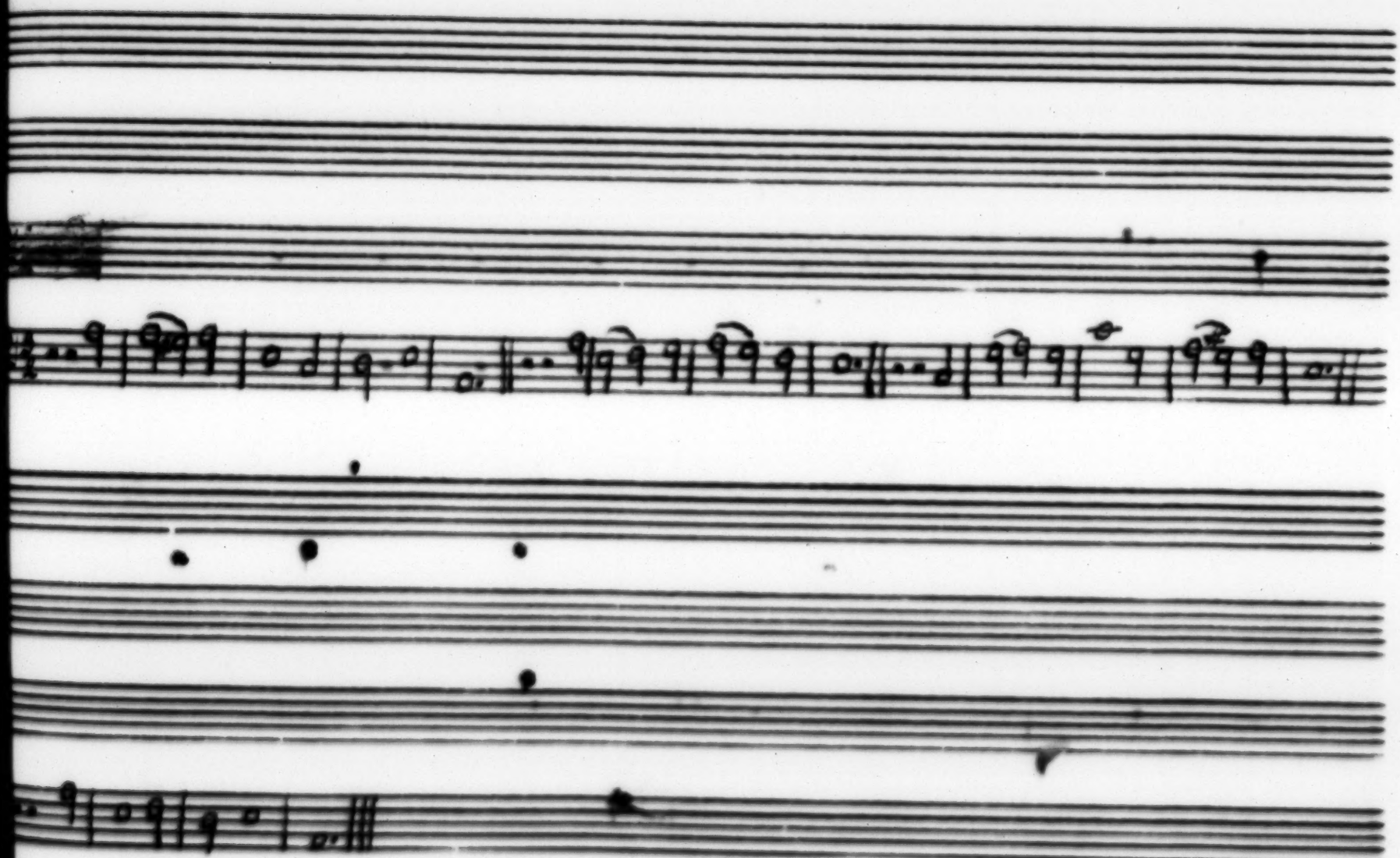
Anthems

The Lord is my Shepherd - -	66
Awake up my Glory - - -	74
Thou O God art praiſed in Sion	82
Behold I bring you glad tidings	87



1 Psalm



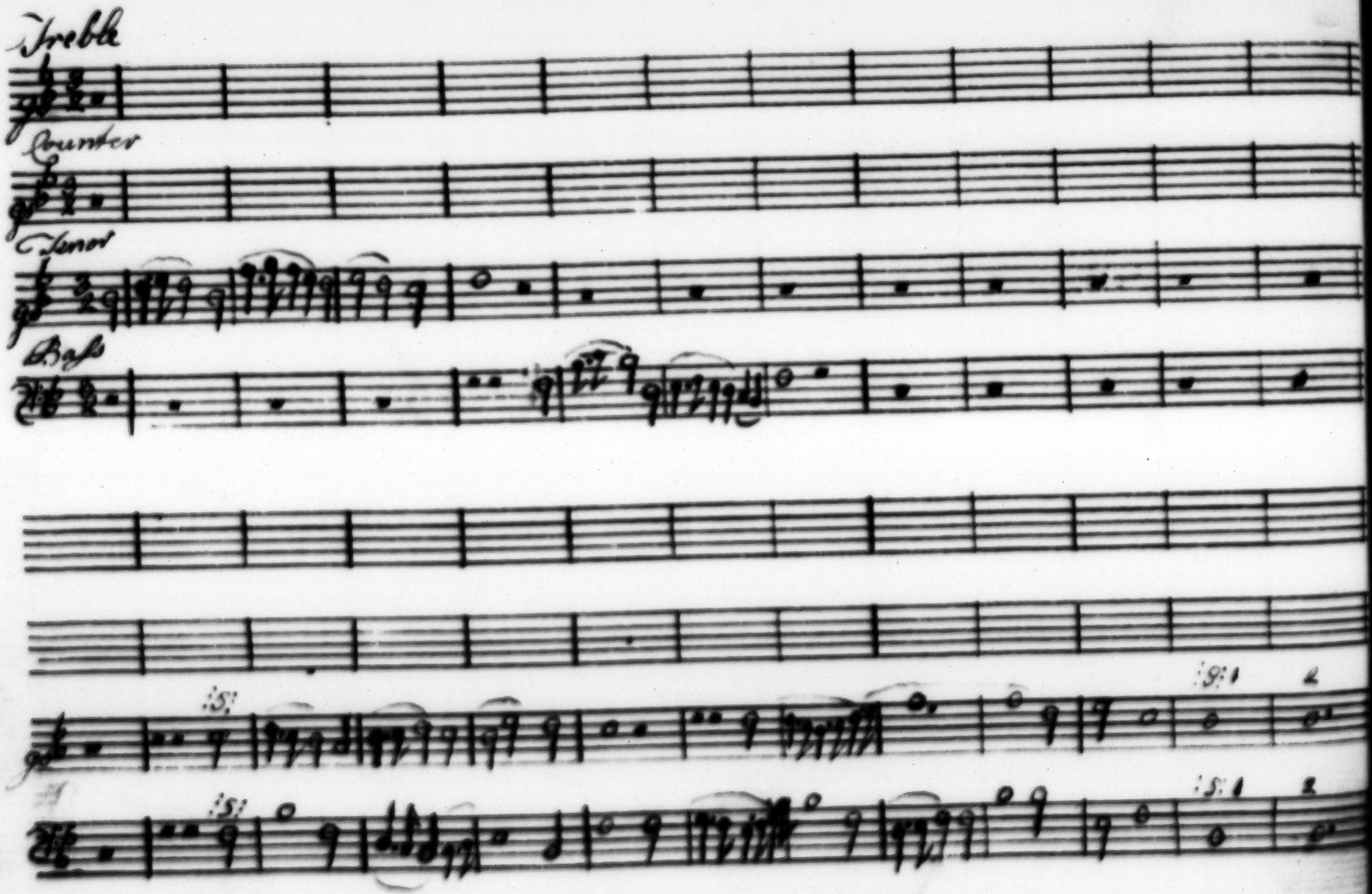
1 Psalm

Treble

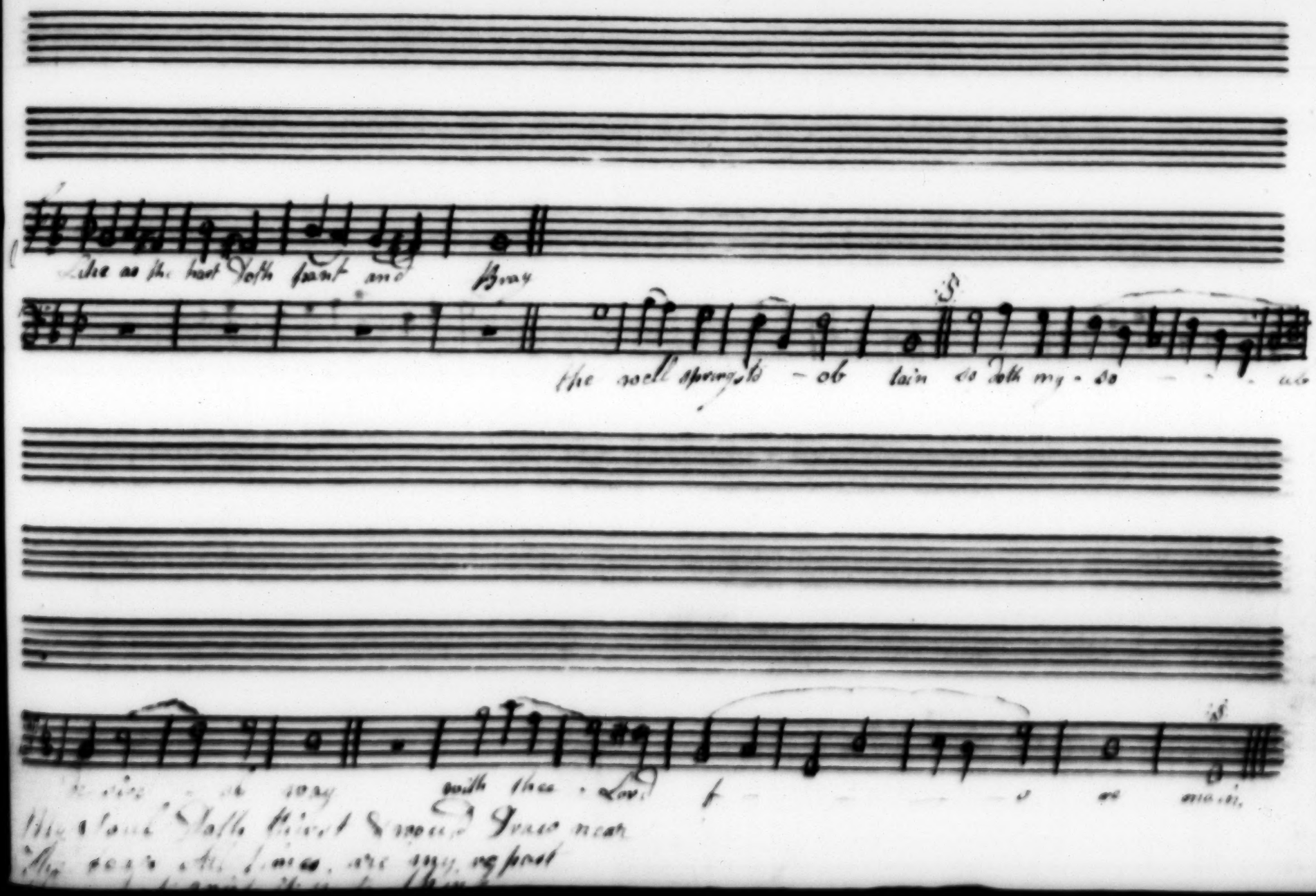
Counter

Tenor

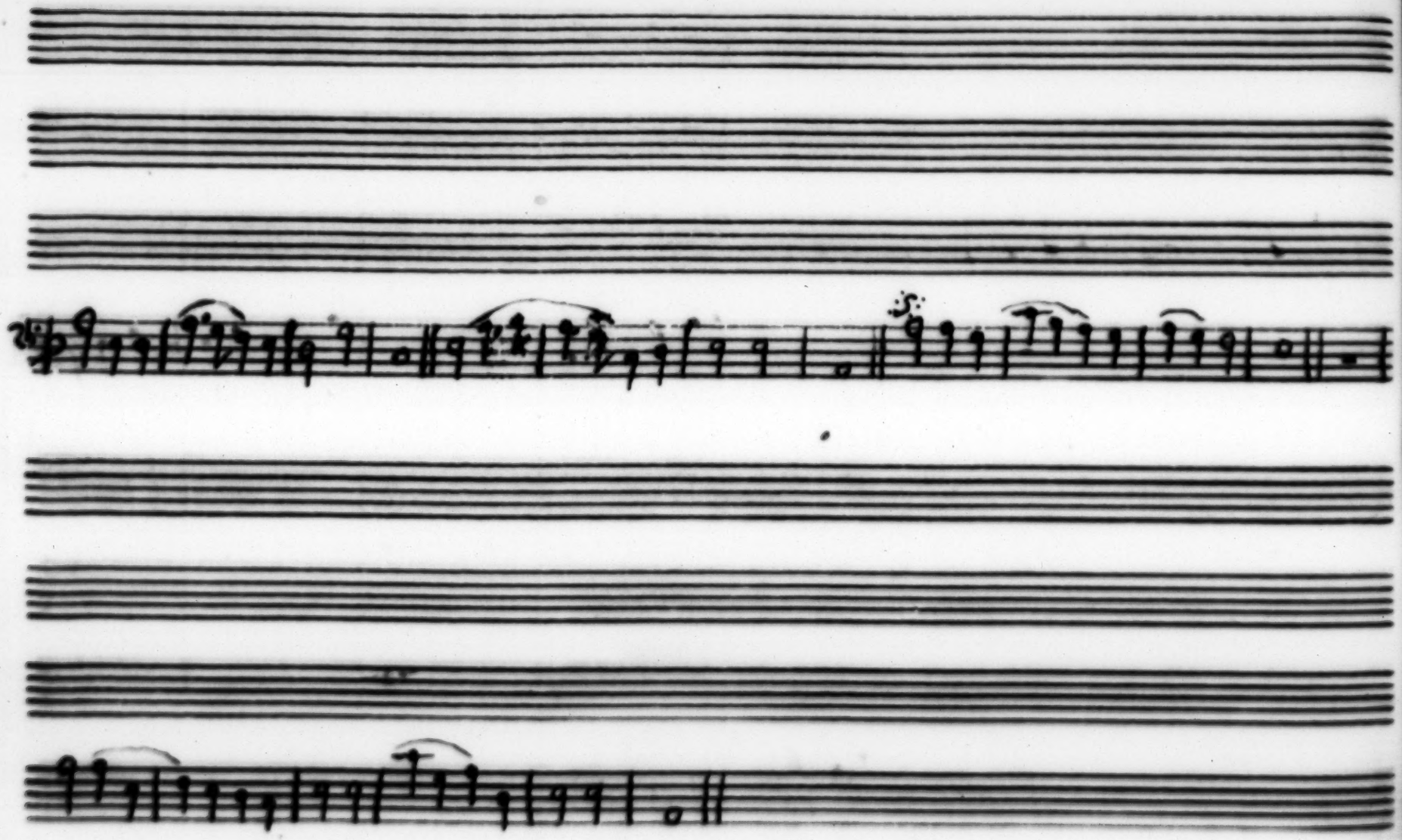
Base



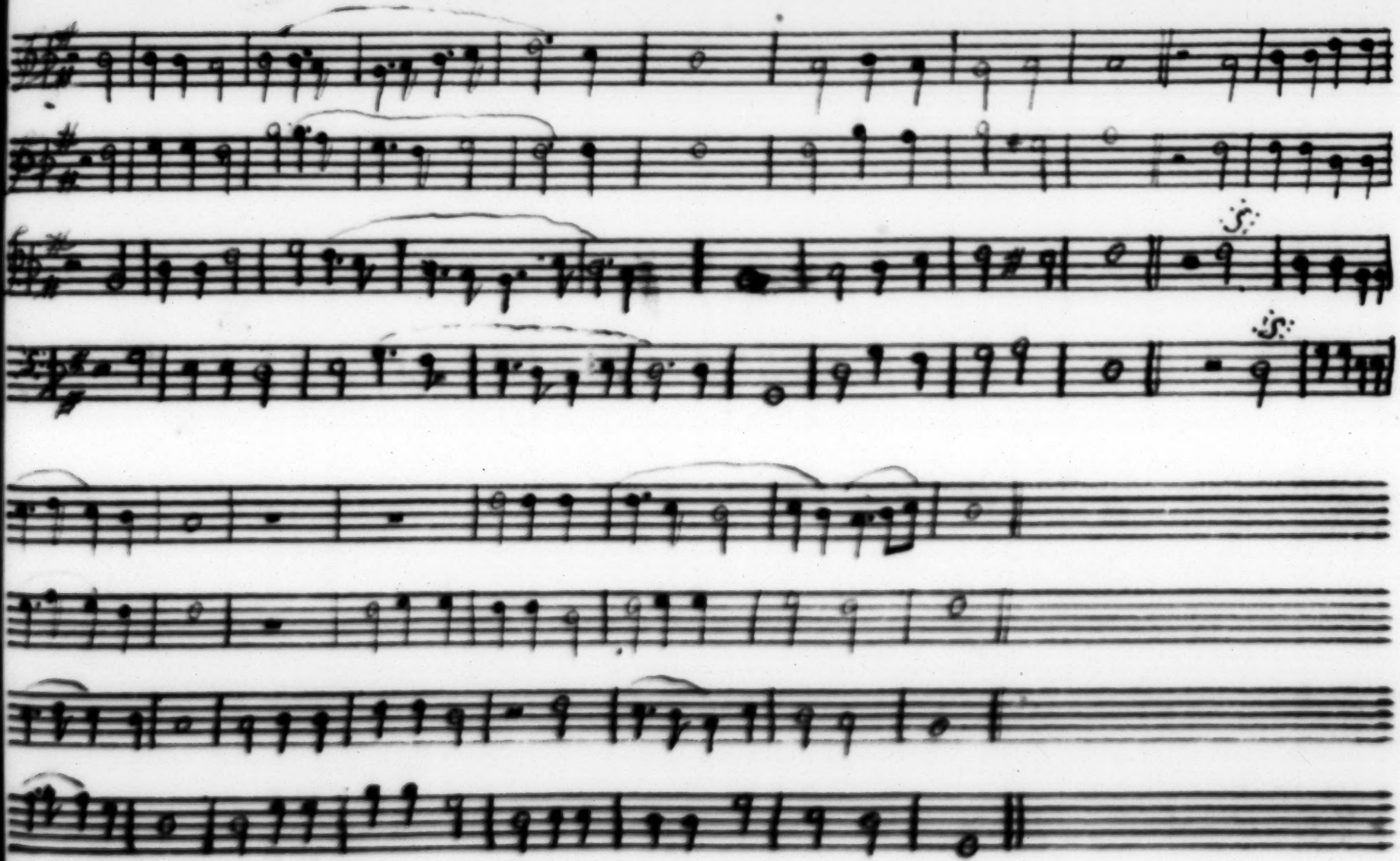
42 Psalm


Like as the hart doth pant and bray
the well springs to - ob tain so doth my - so - - - ub
de sire - ob way with thee - Lord f - - - - o re main.
My soul doth thirst & would draw near
The sears all times, are my repast

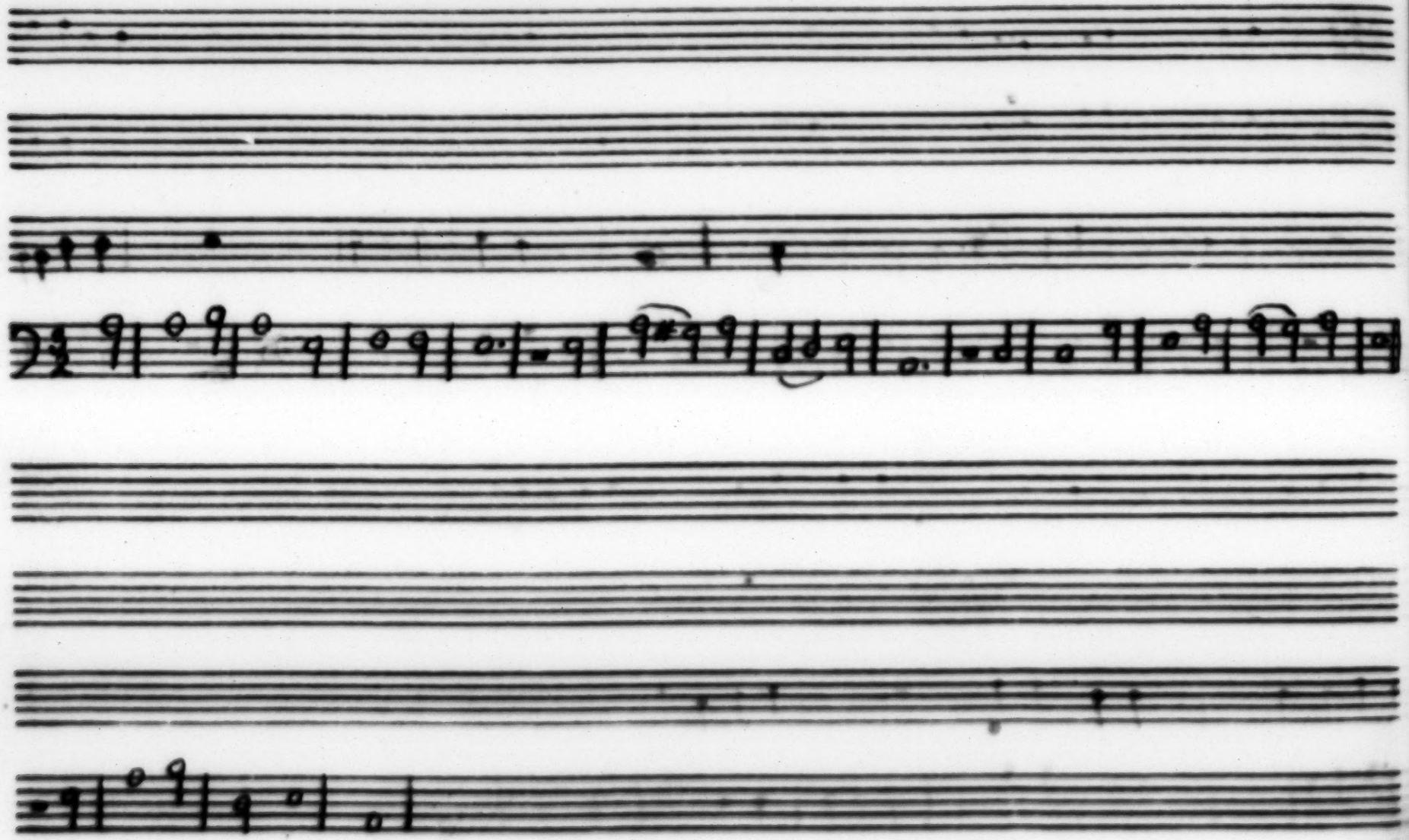
77 Psalm

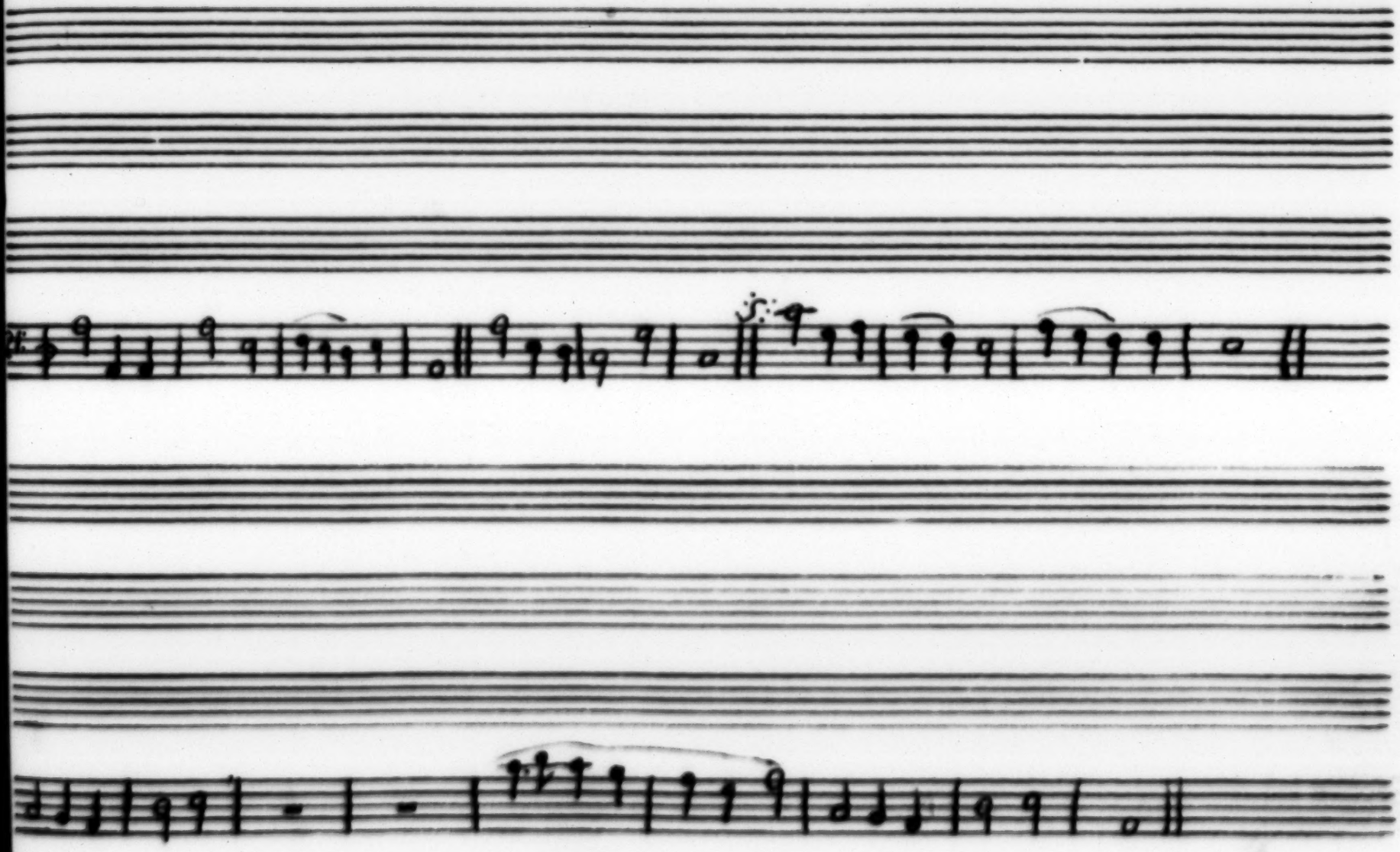


33 Psalm Bishopsbourn tune

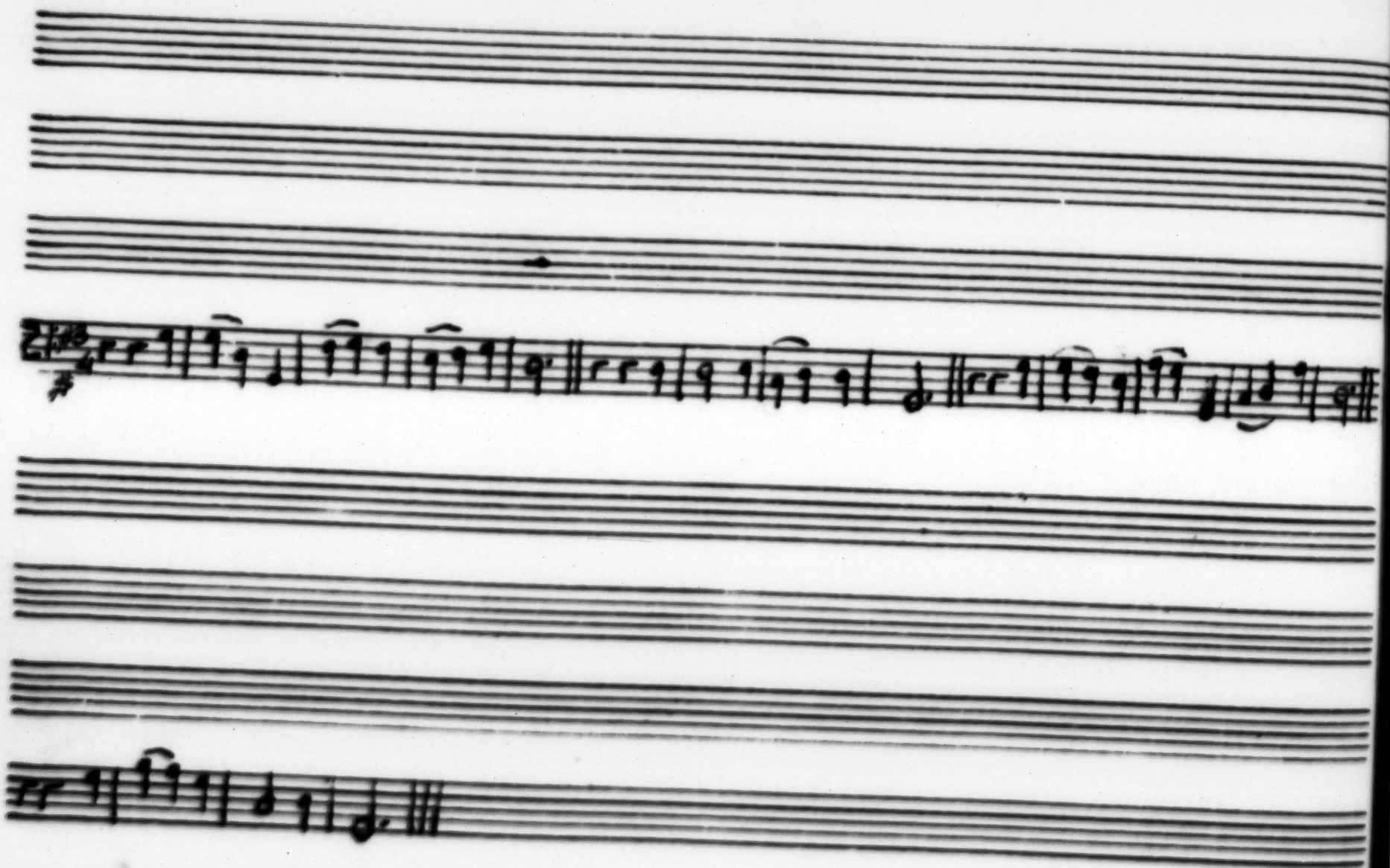


139 Psalm

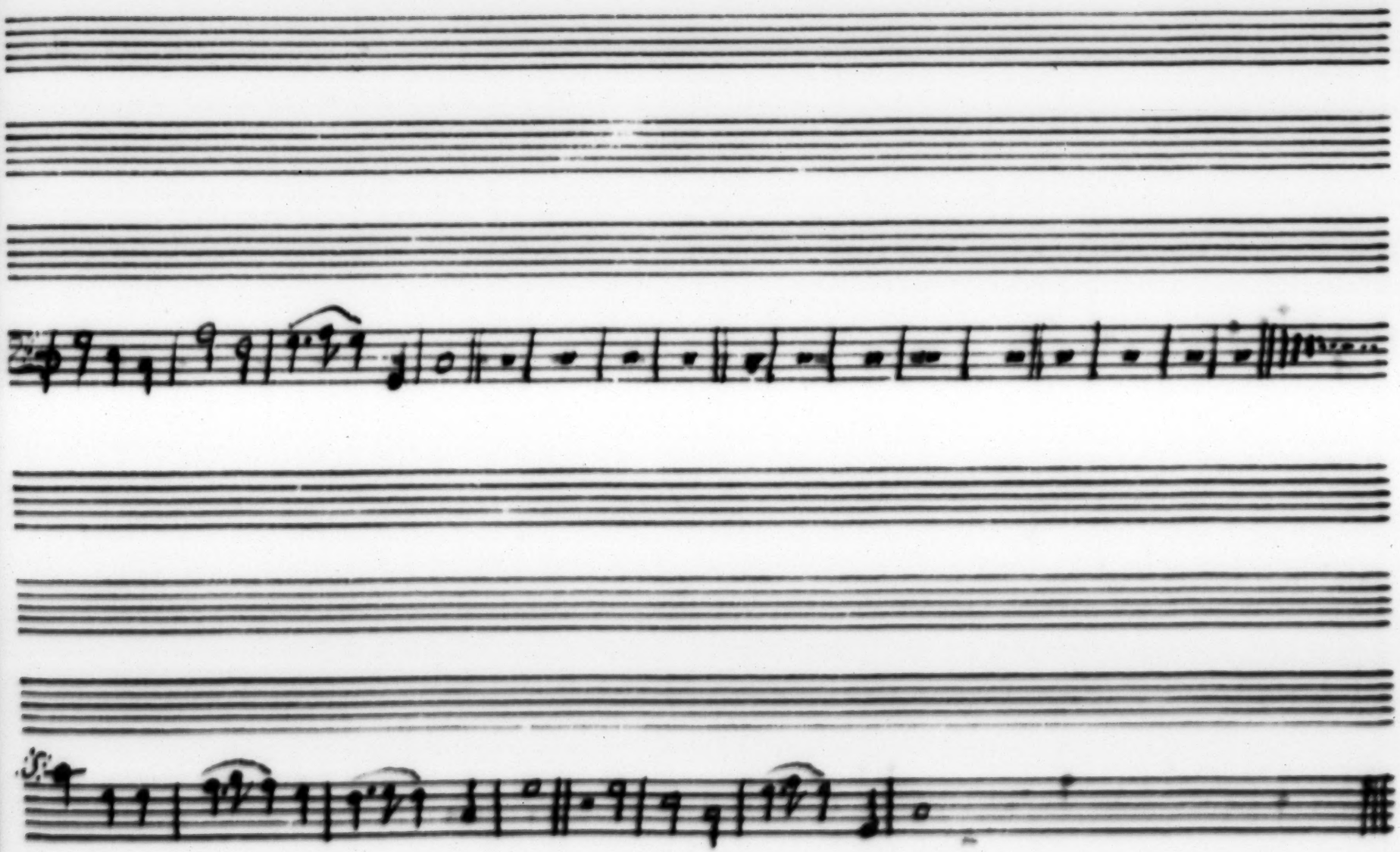




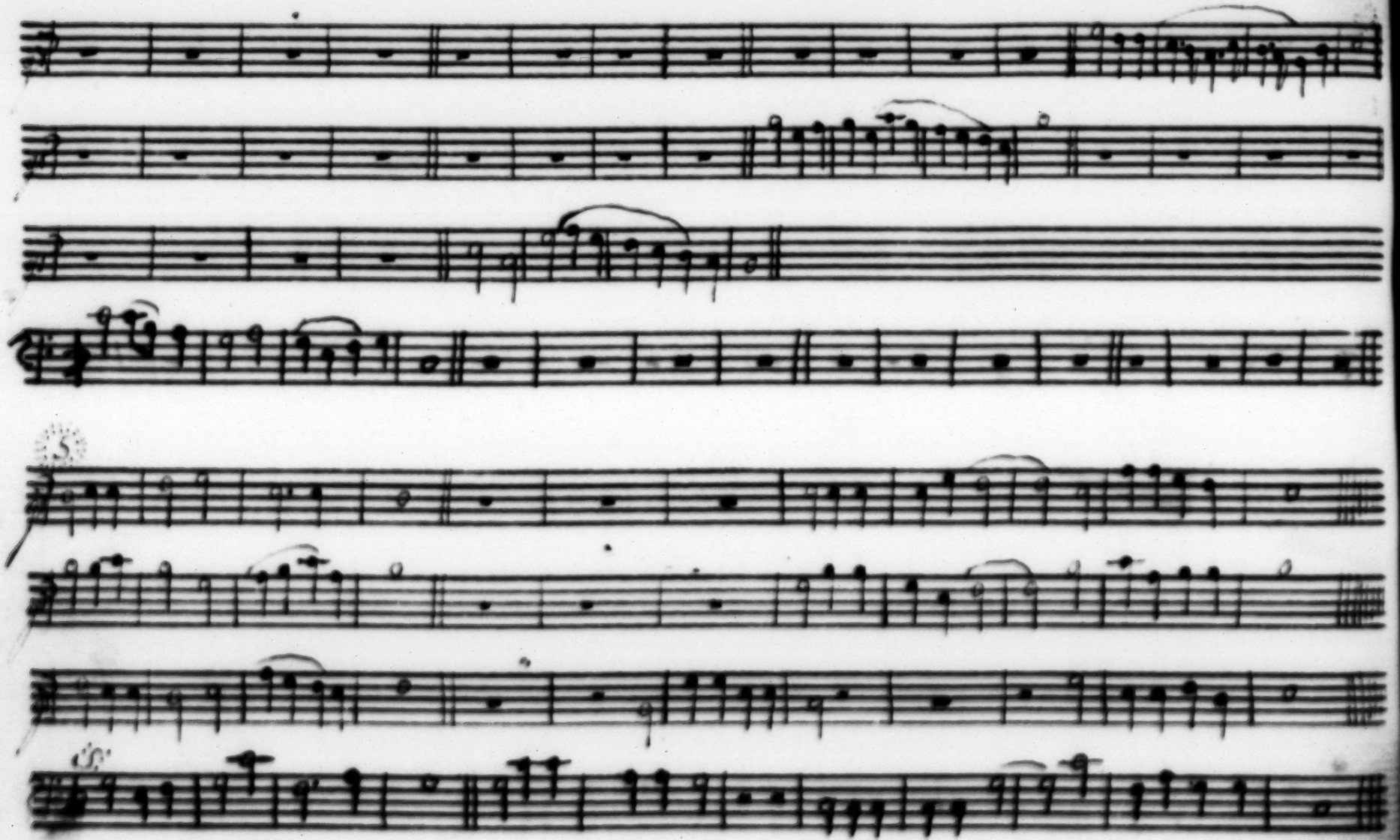
68 Psalm



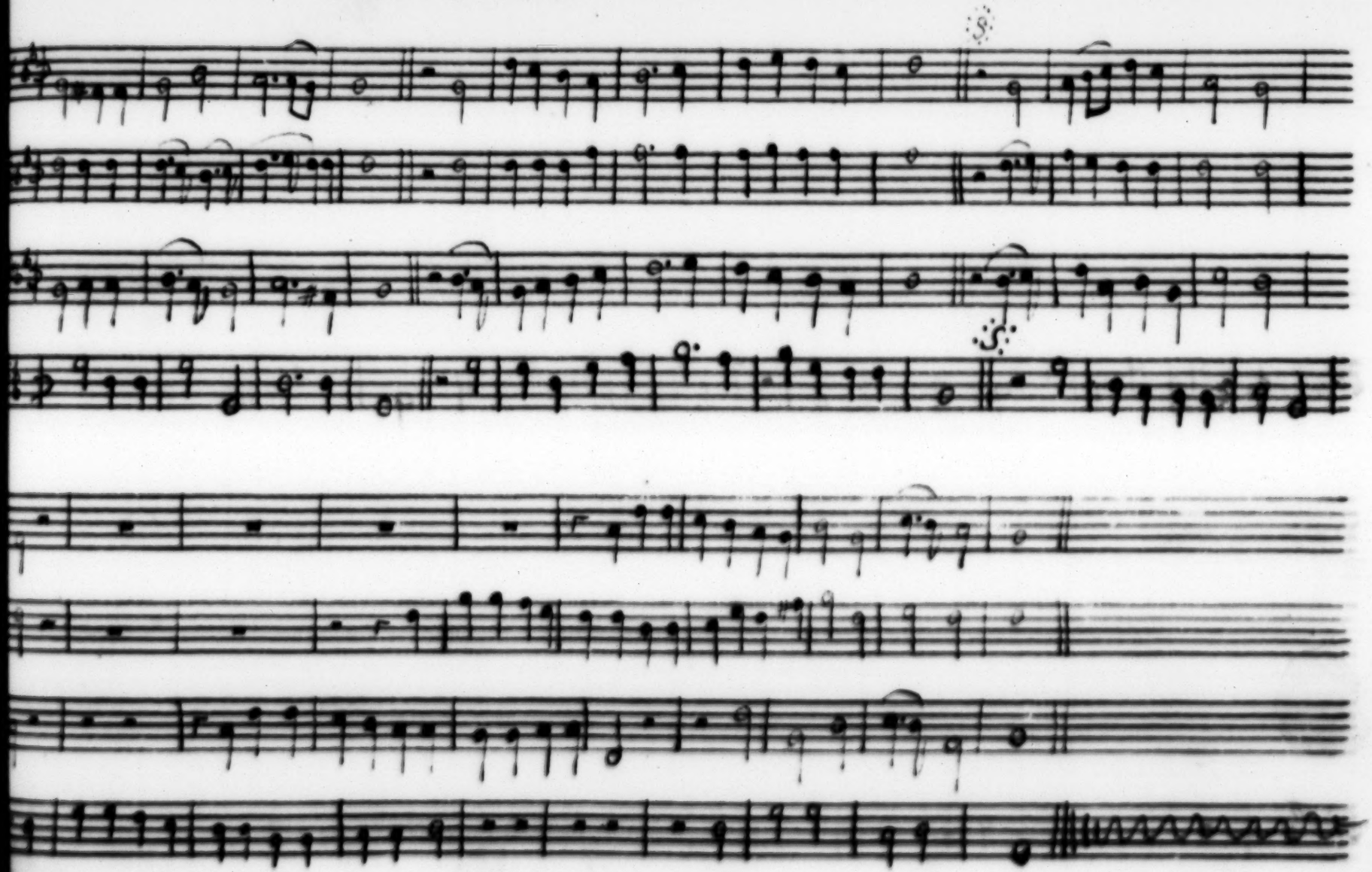
34 Psalm



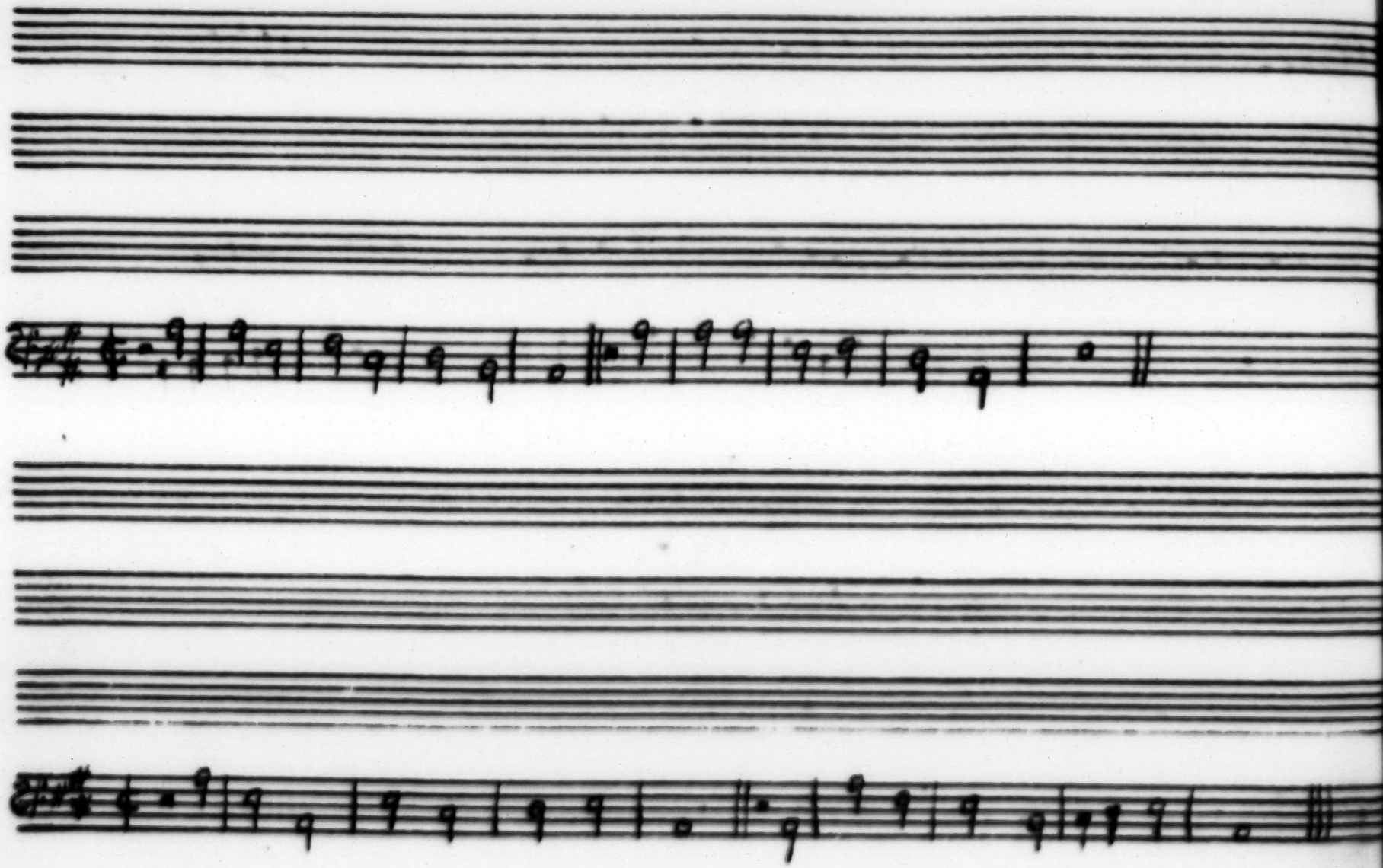
40 Psalm

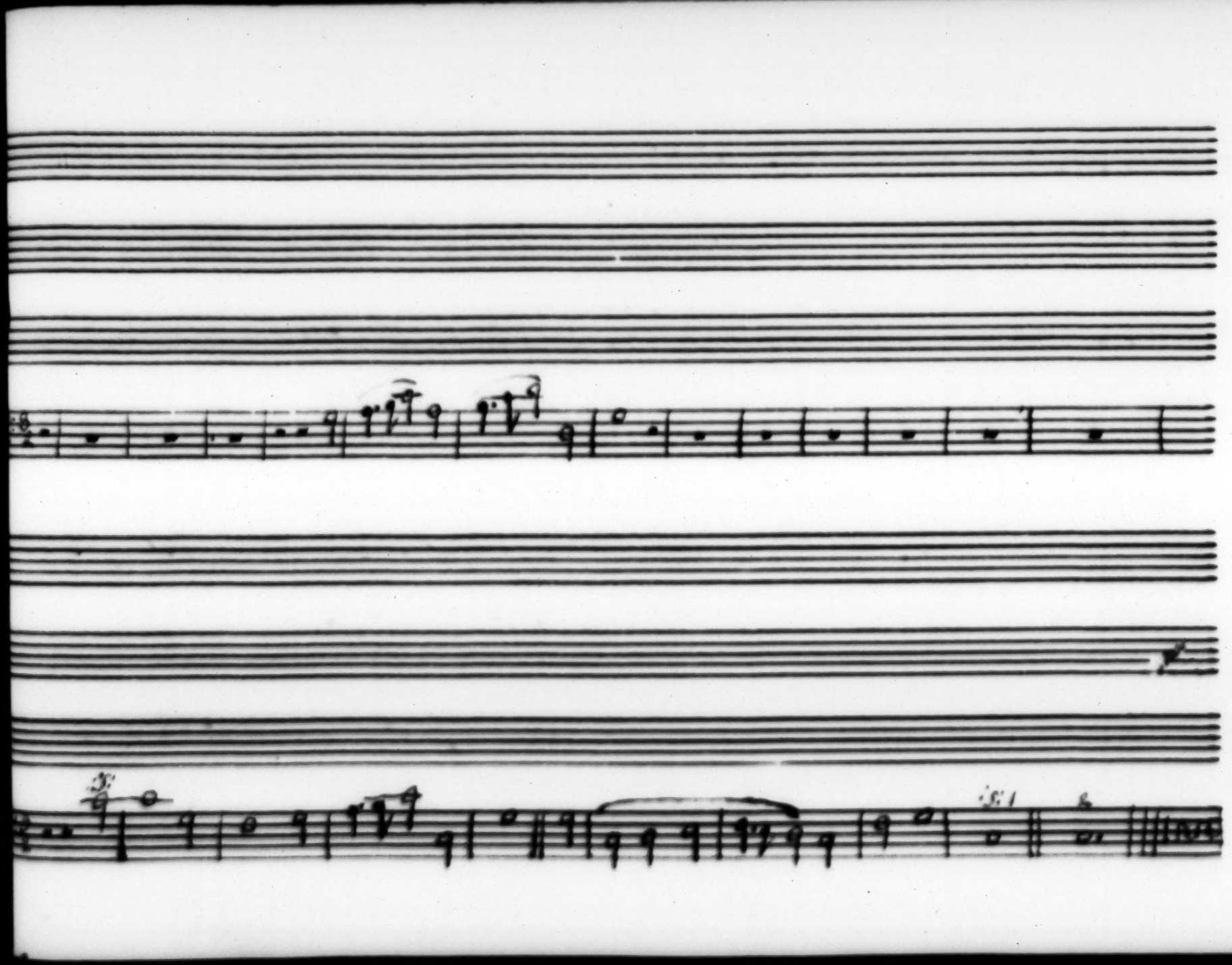


108 Psalm

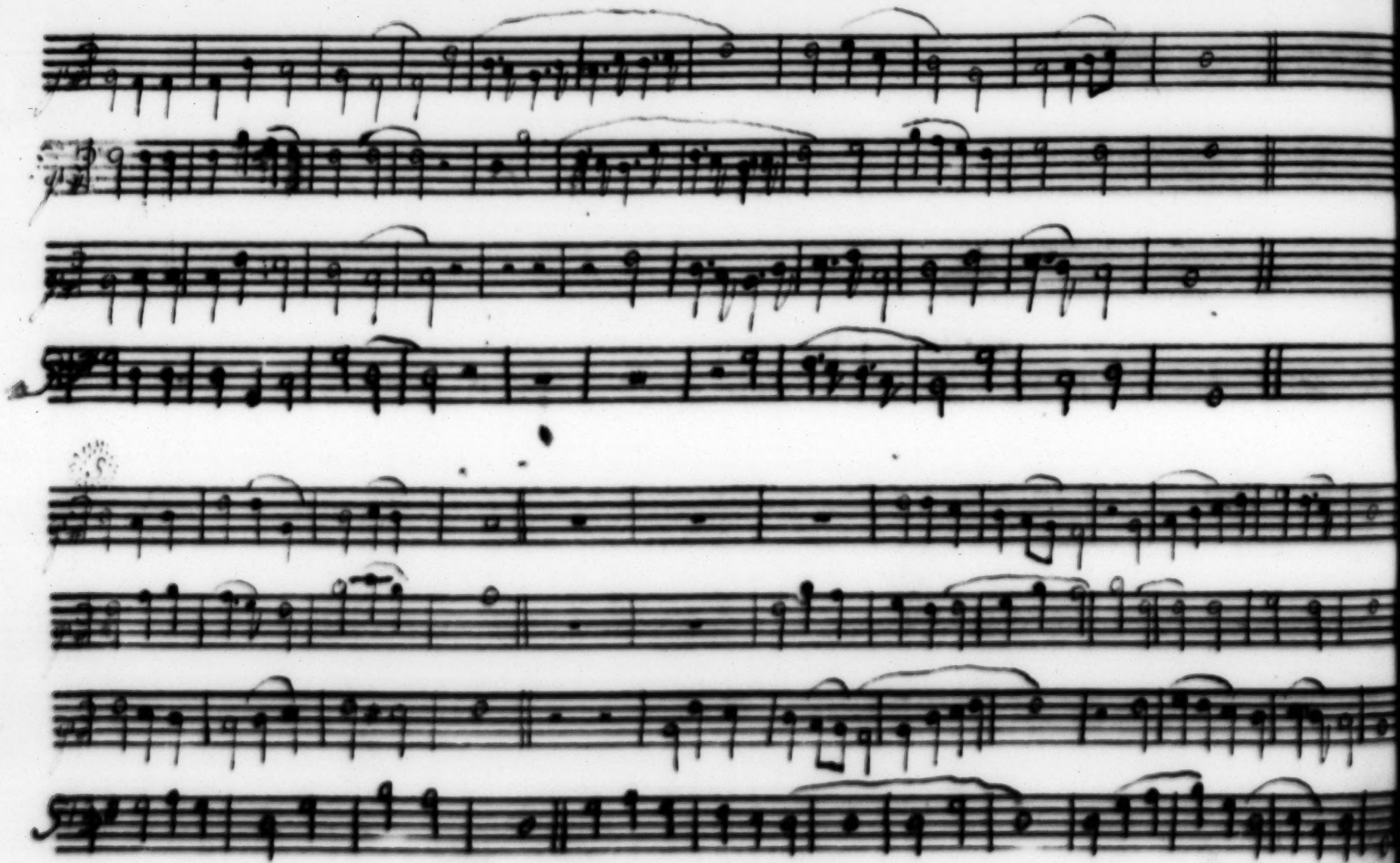


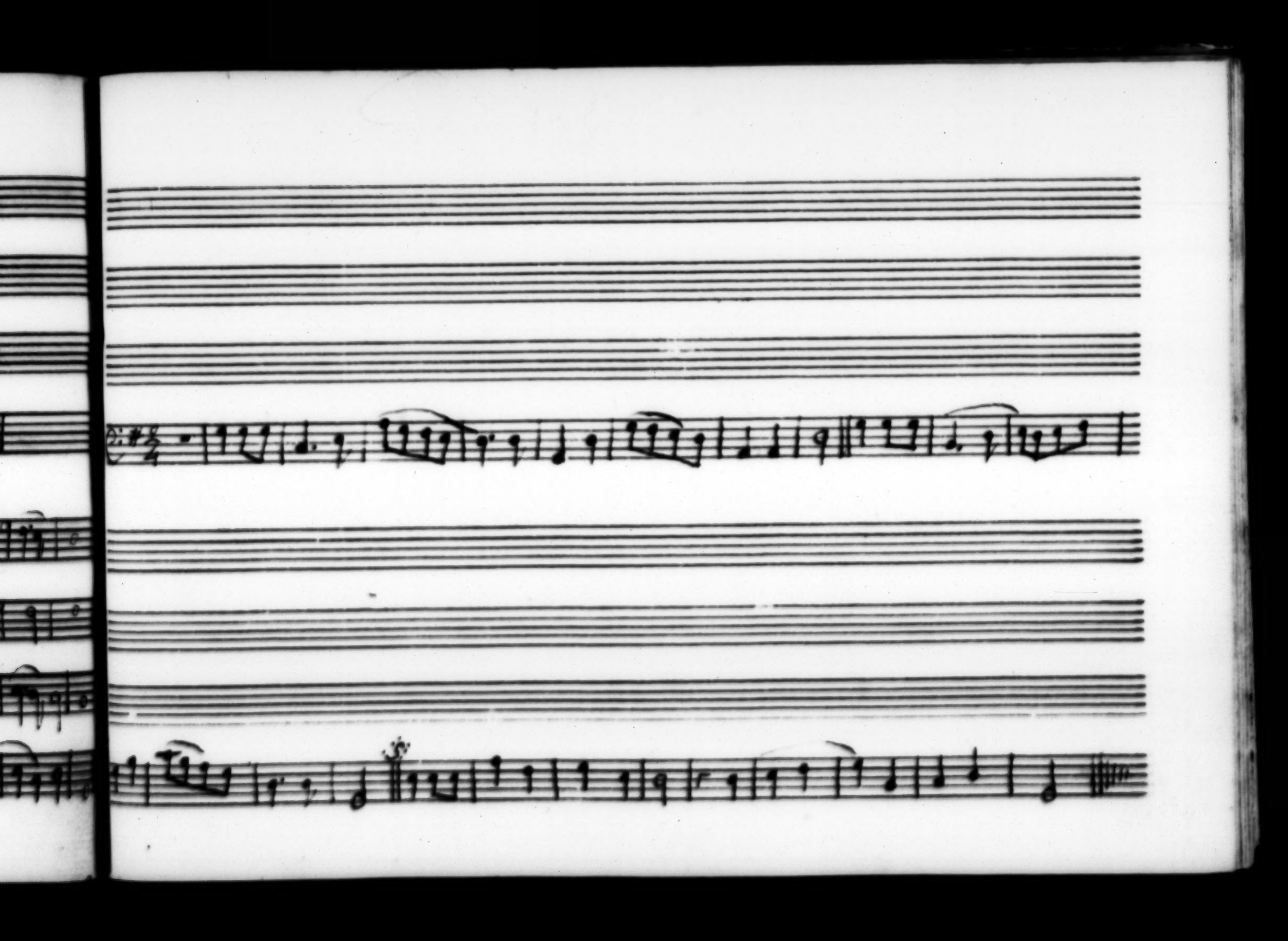
100 Psalm Playford

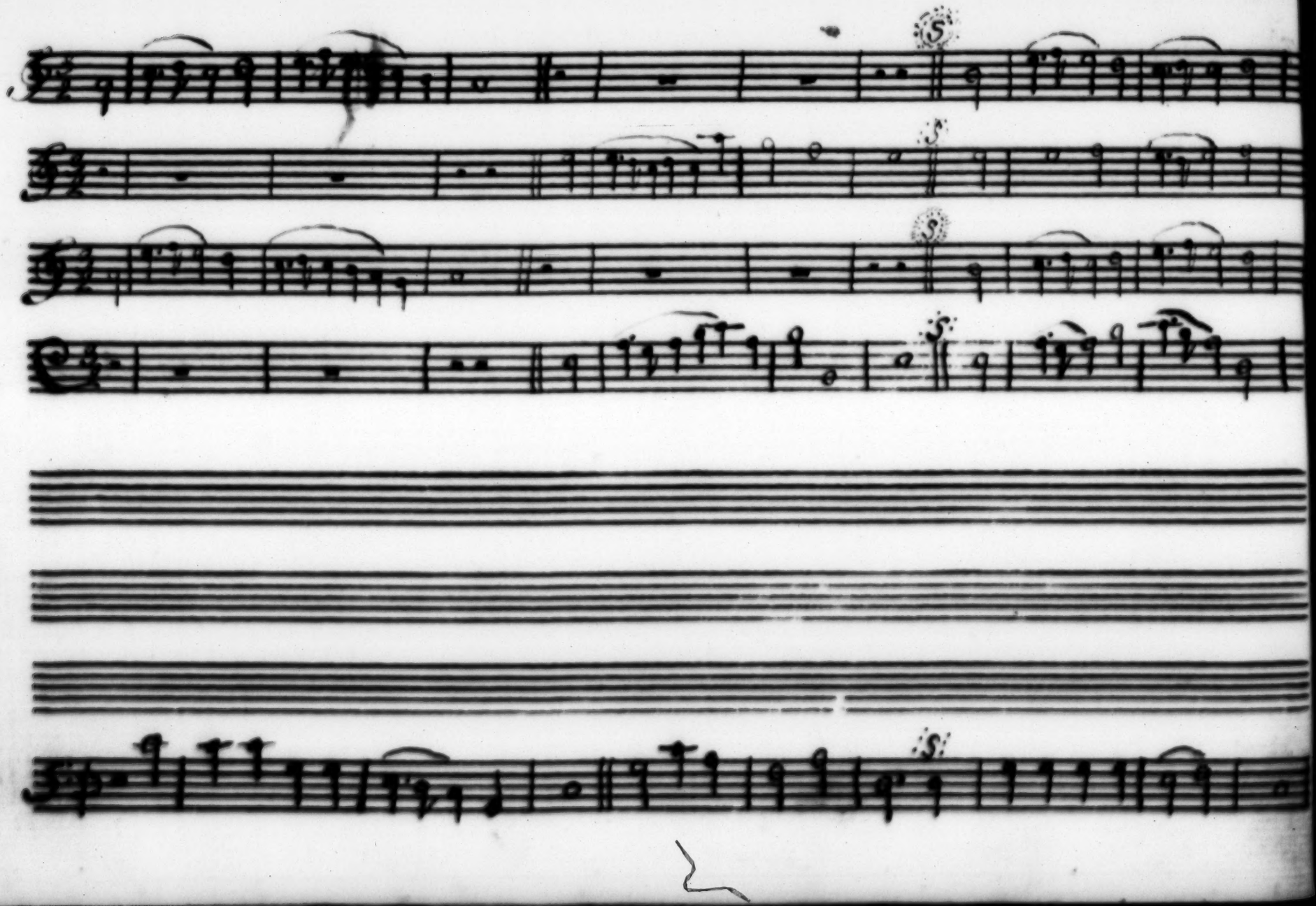


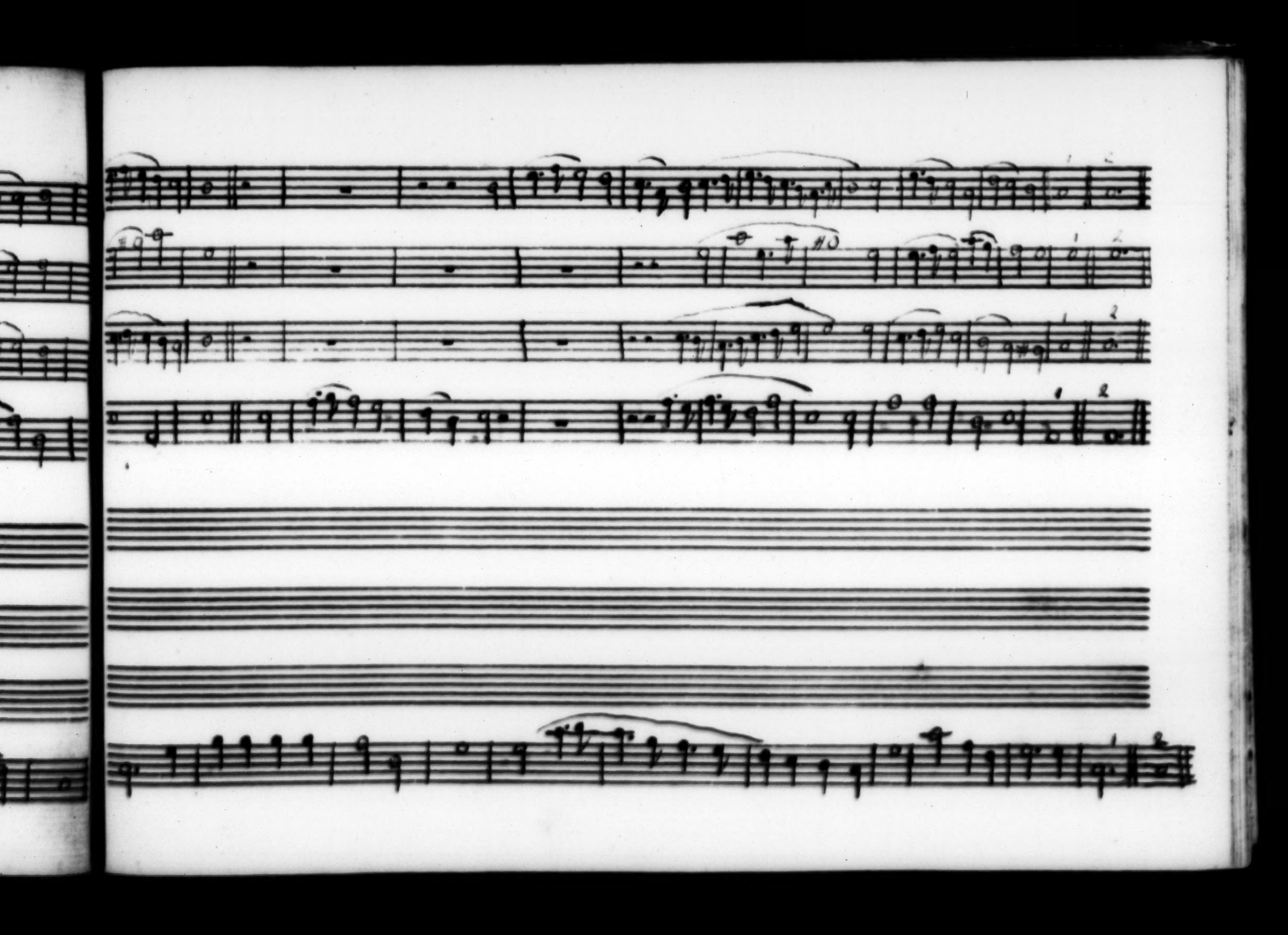


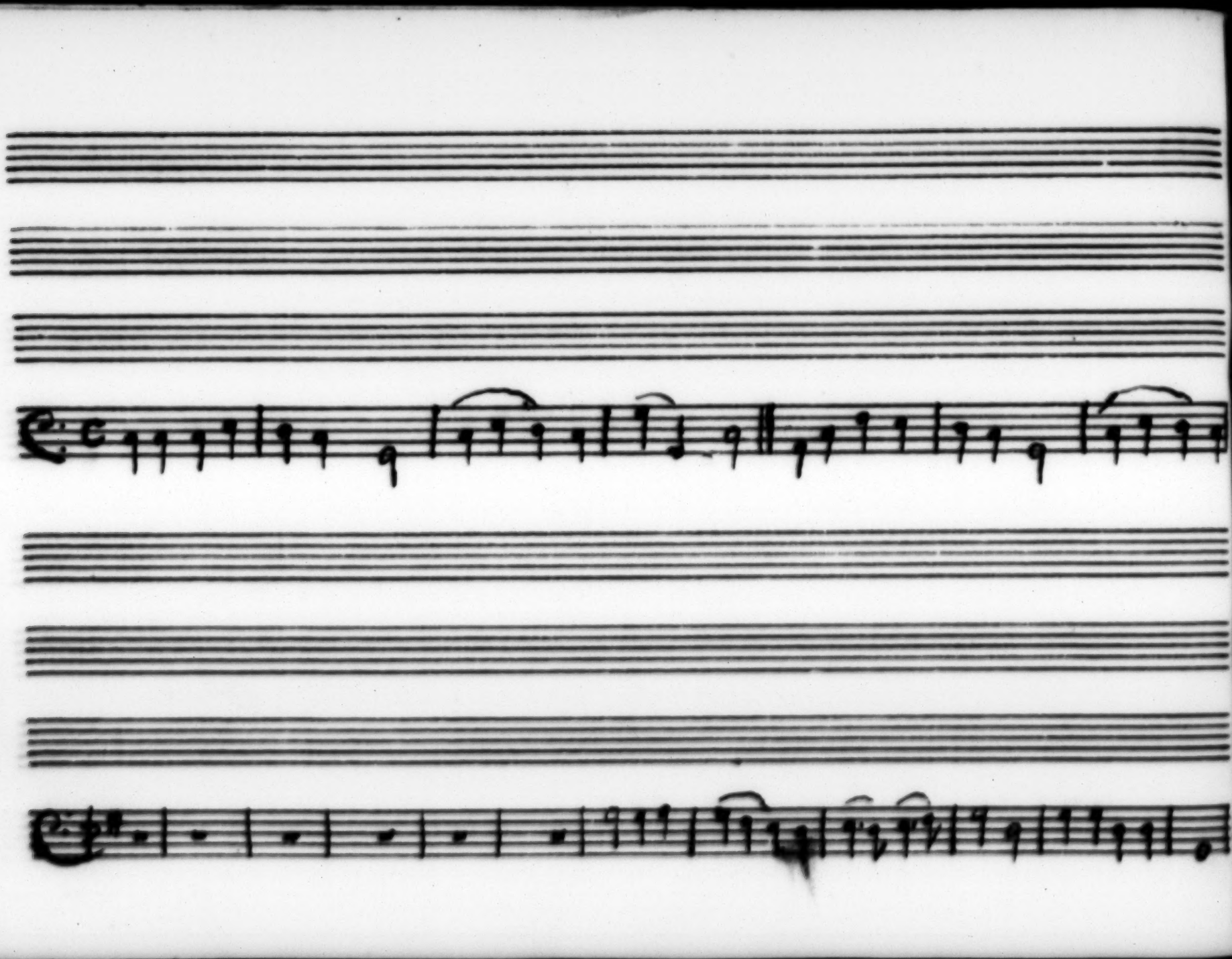
Psalm. 16

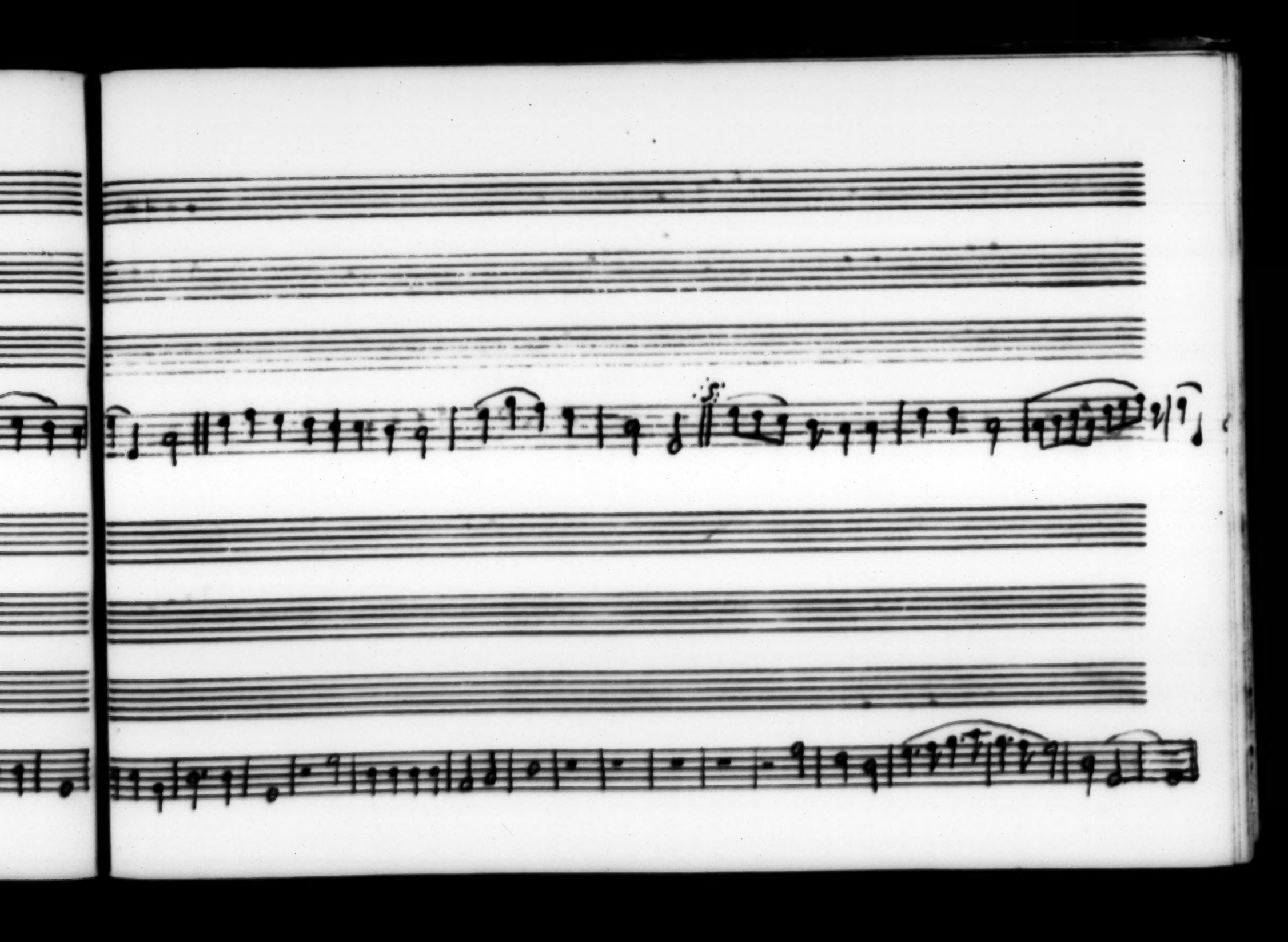


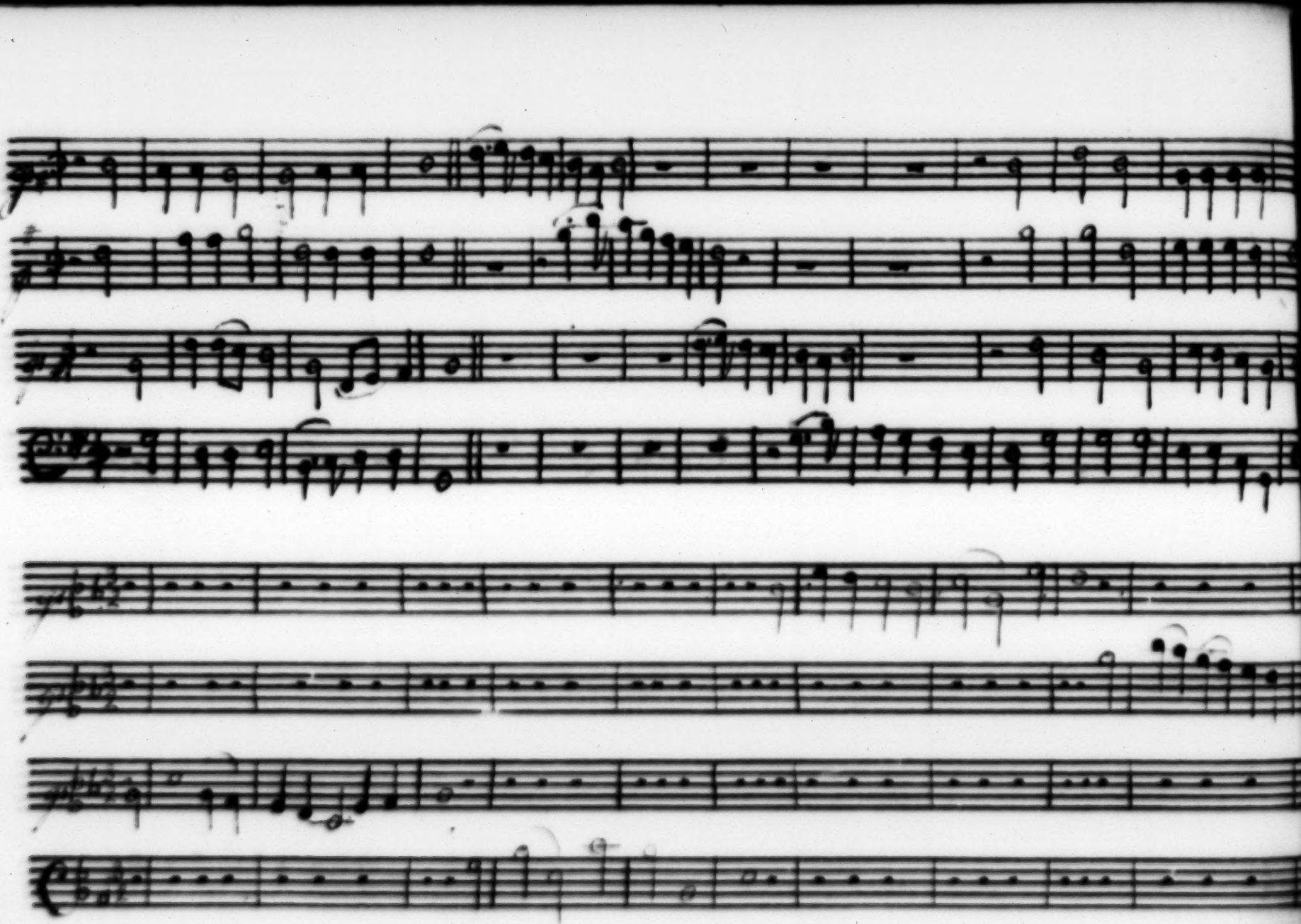


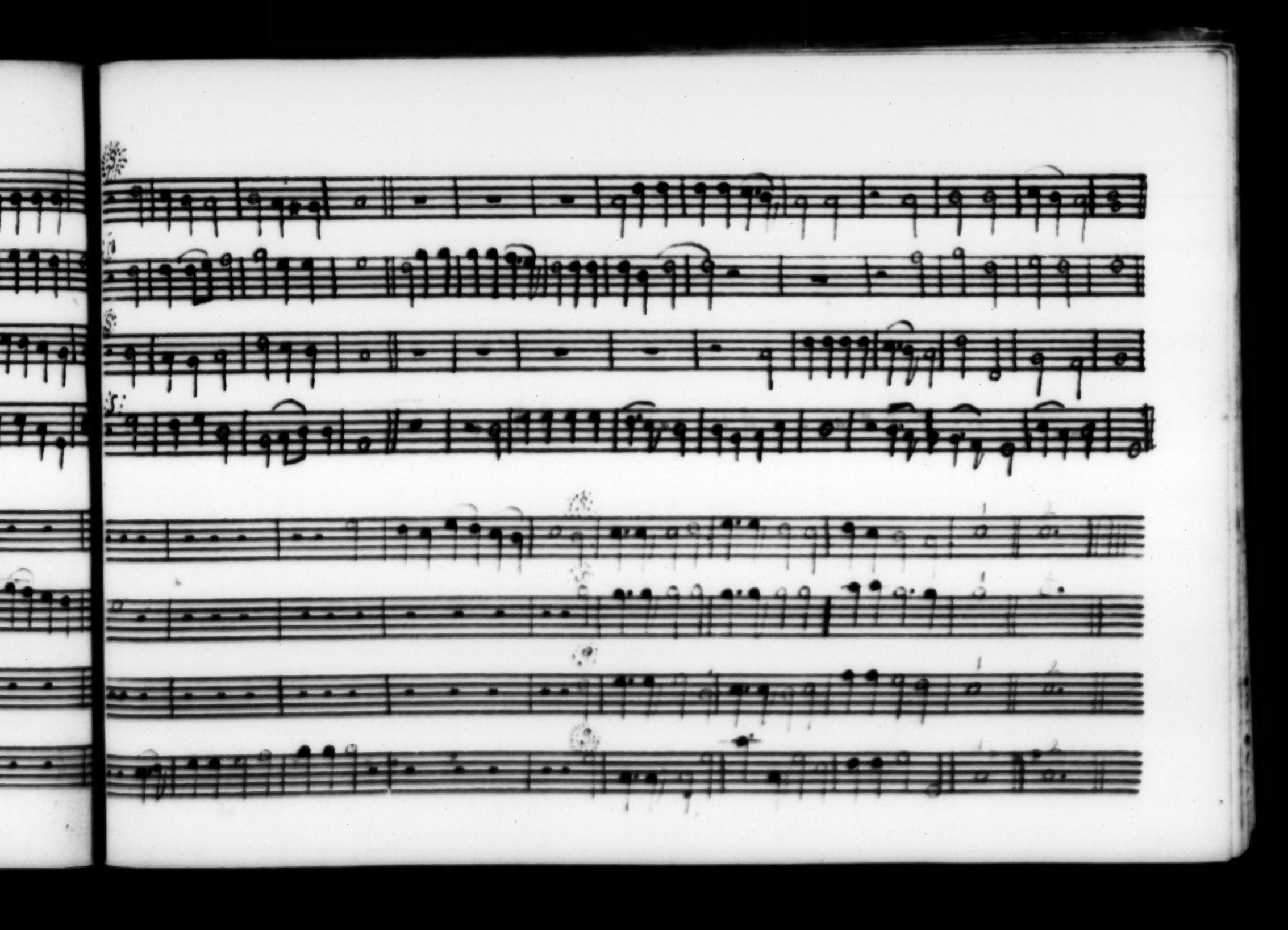


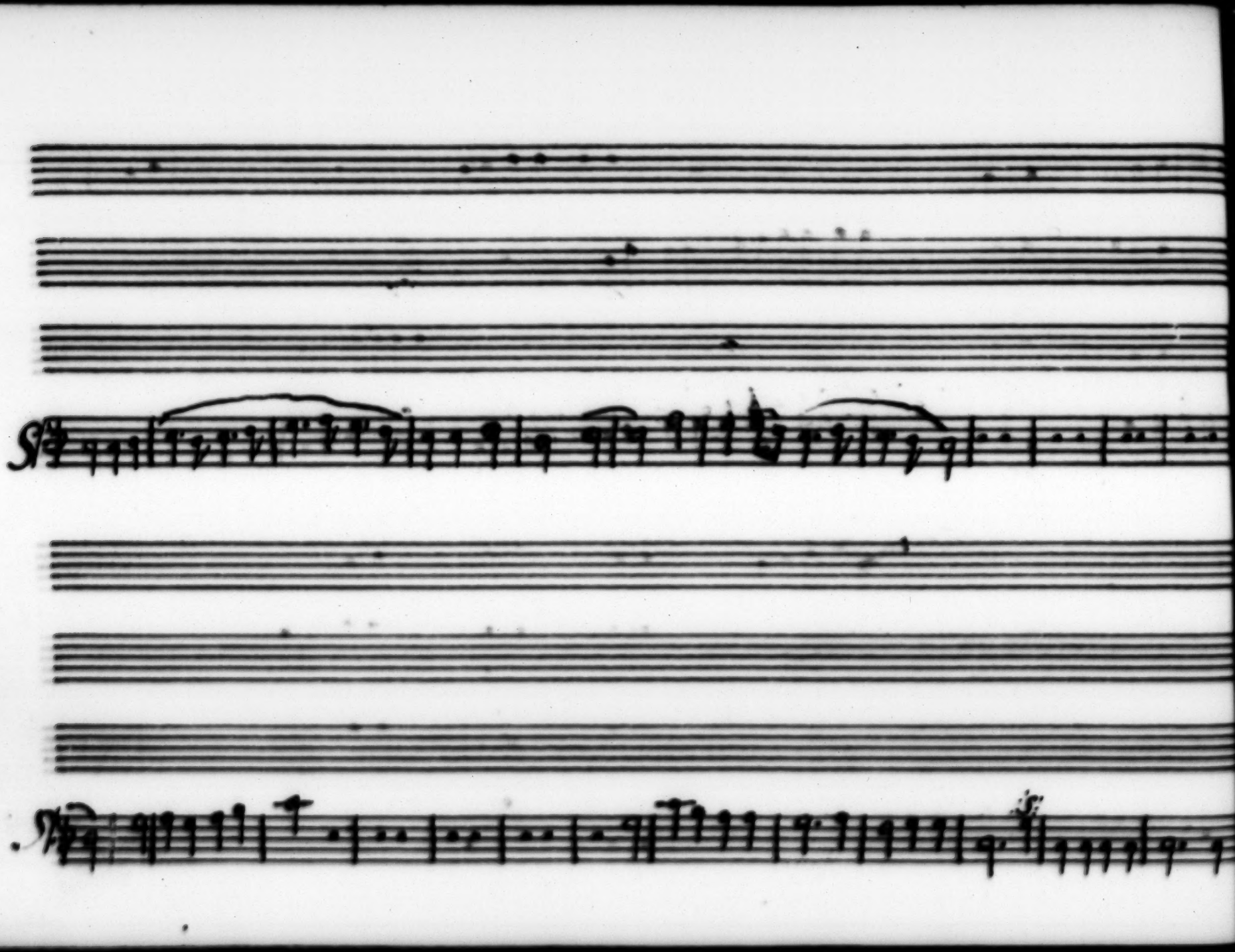


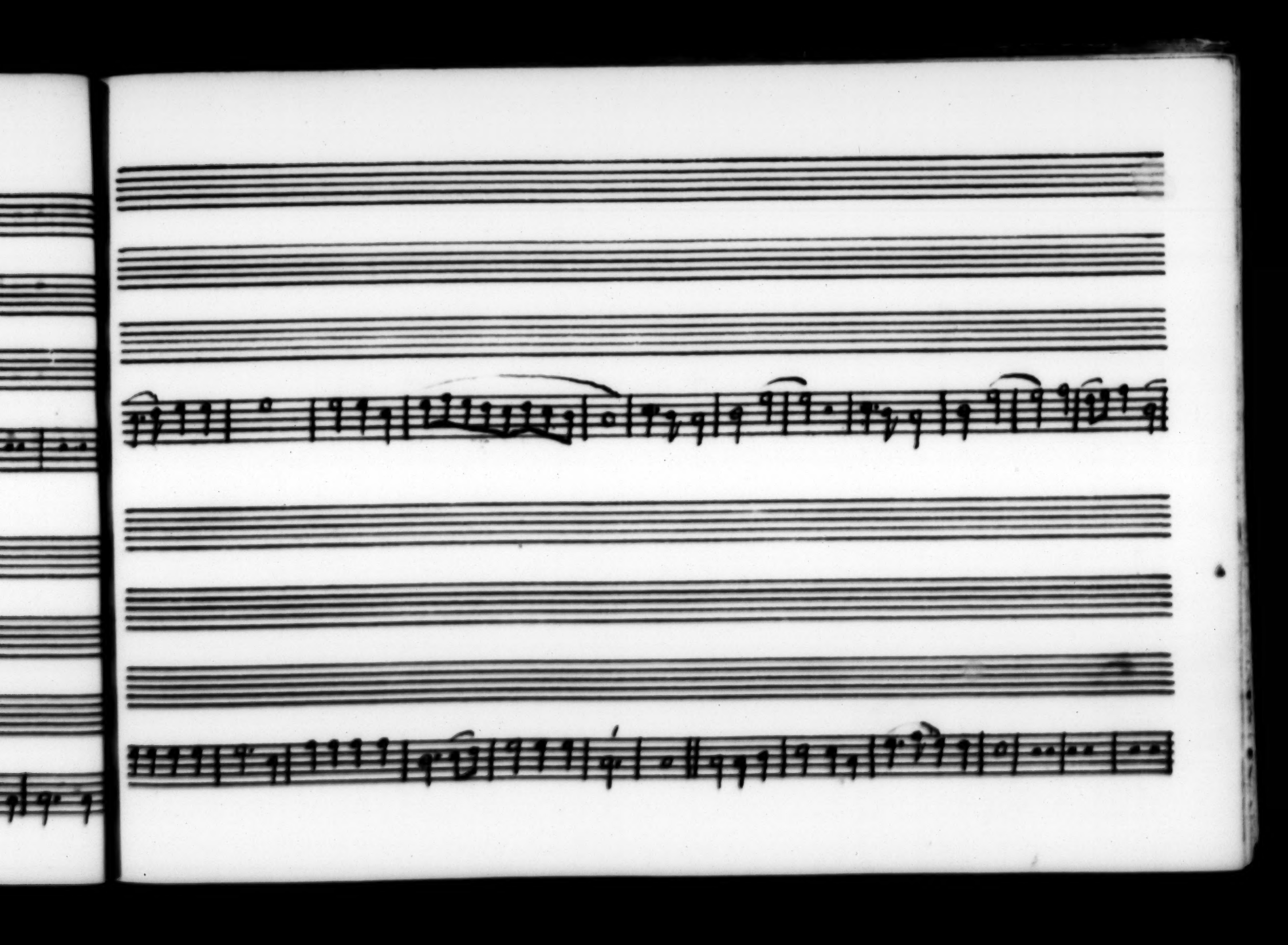


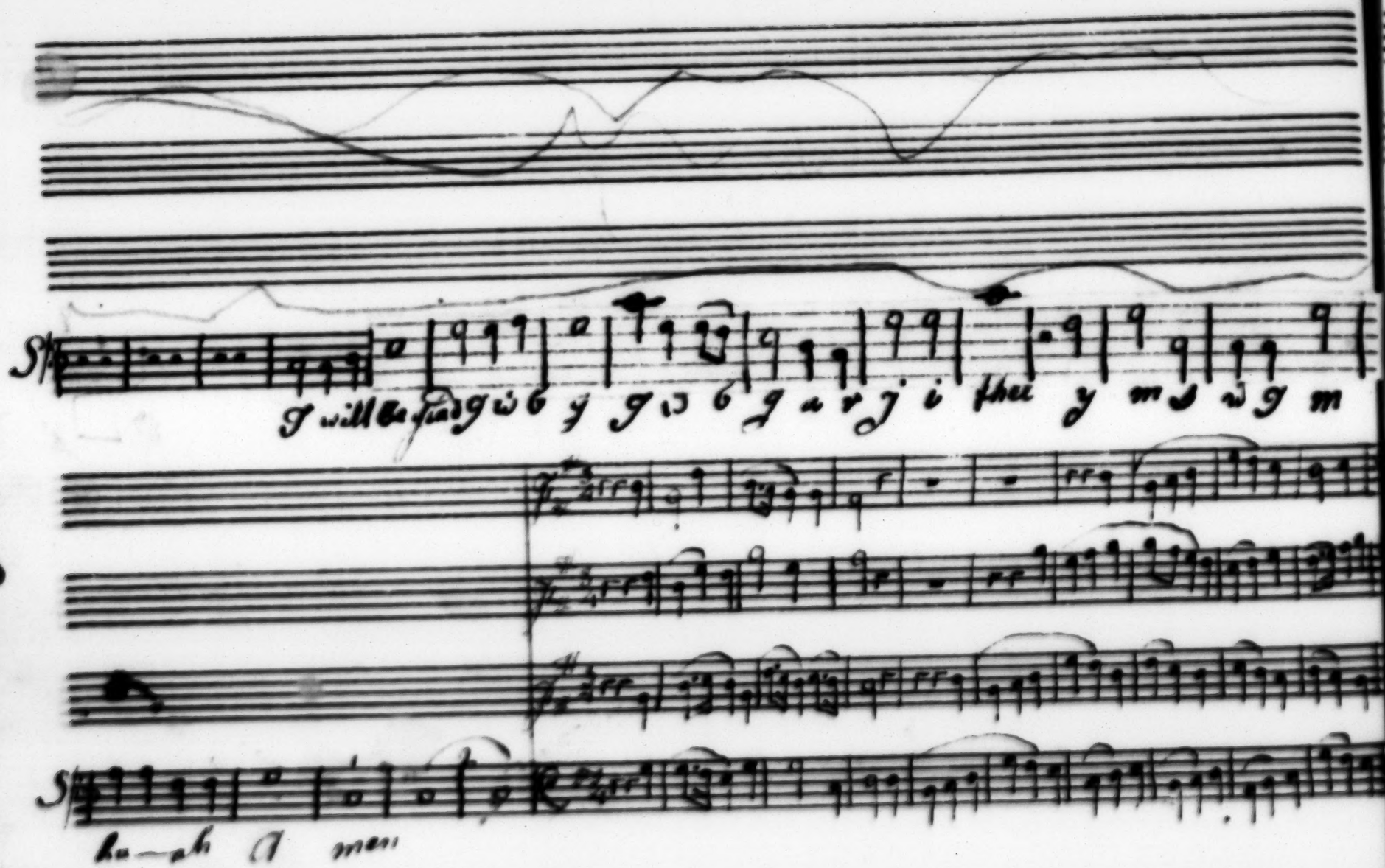


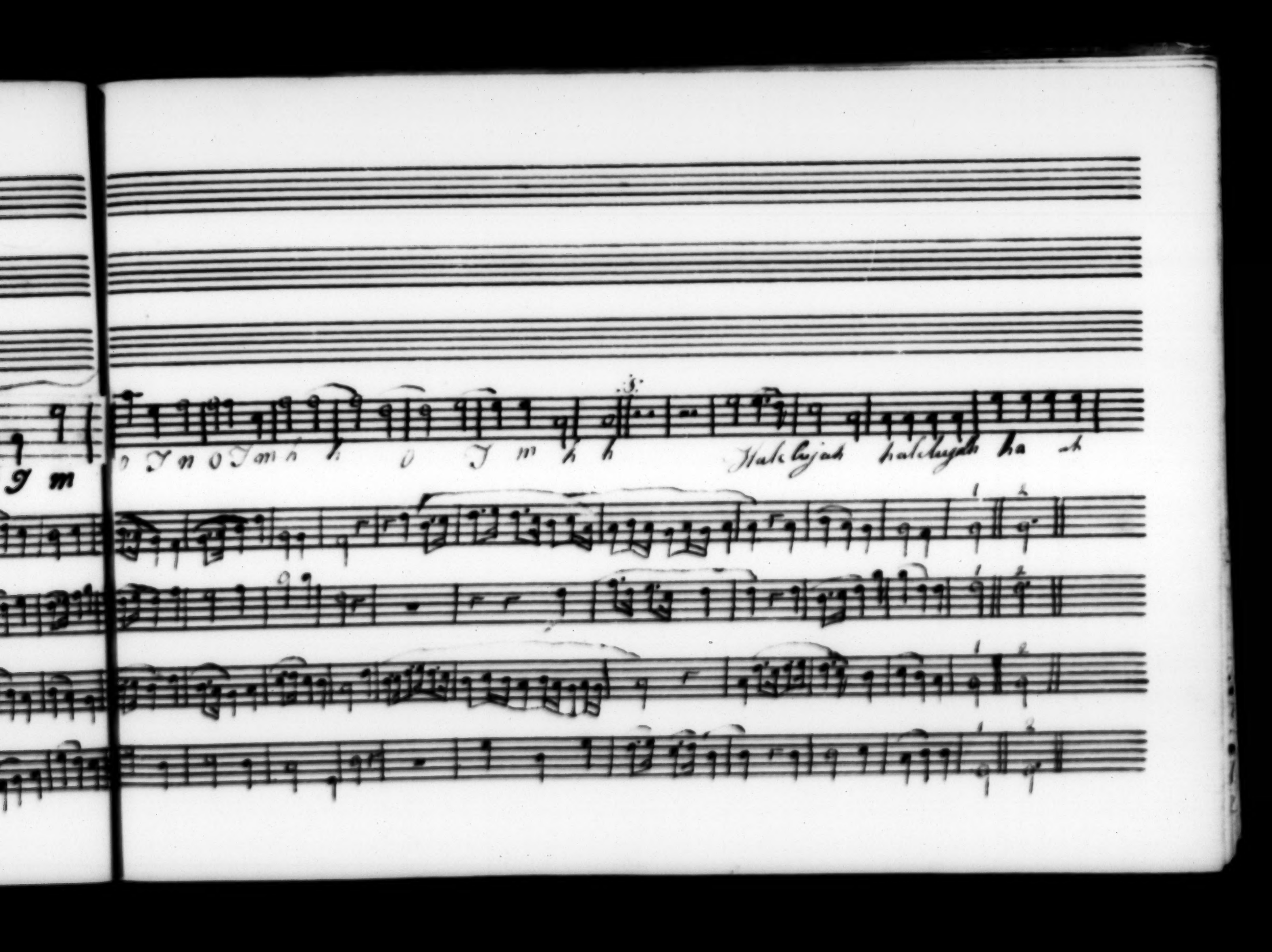


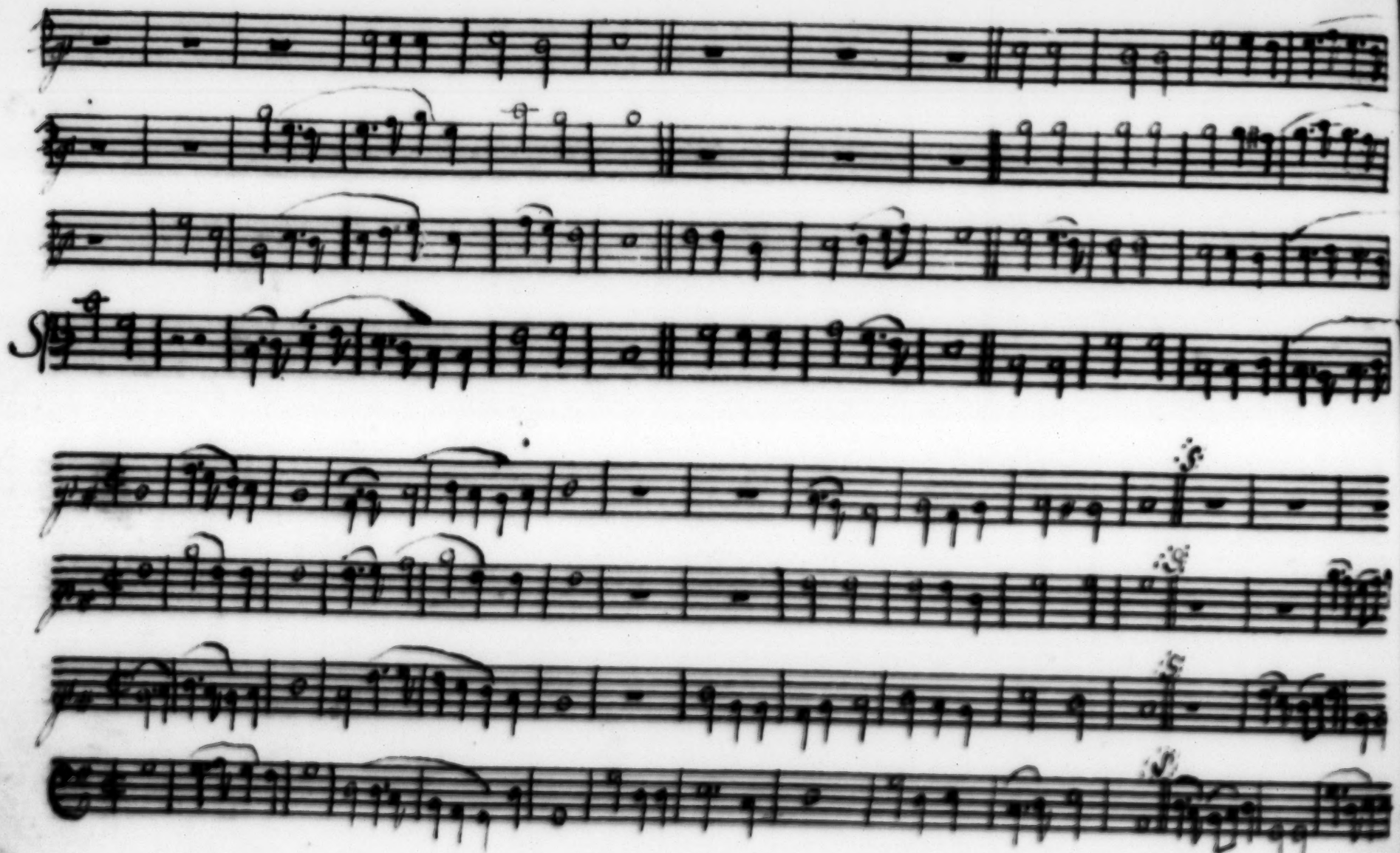


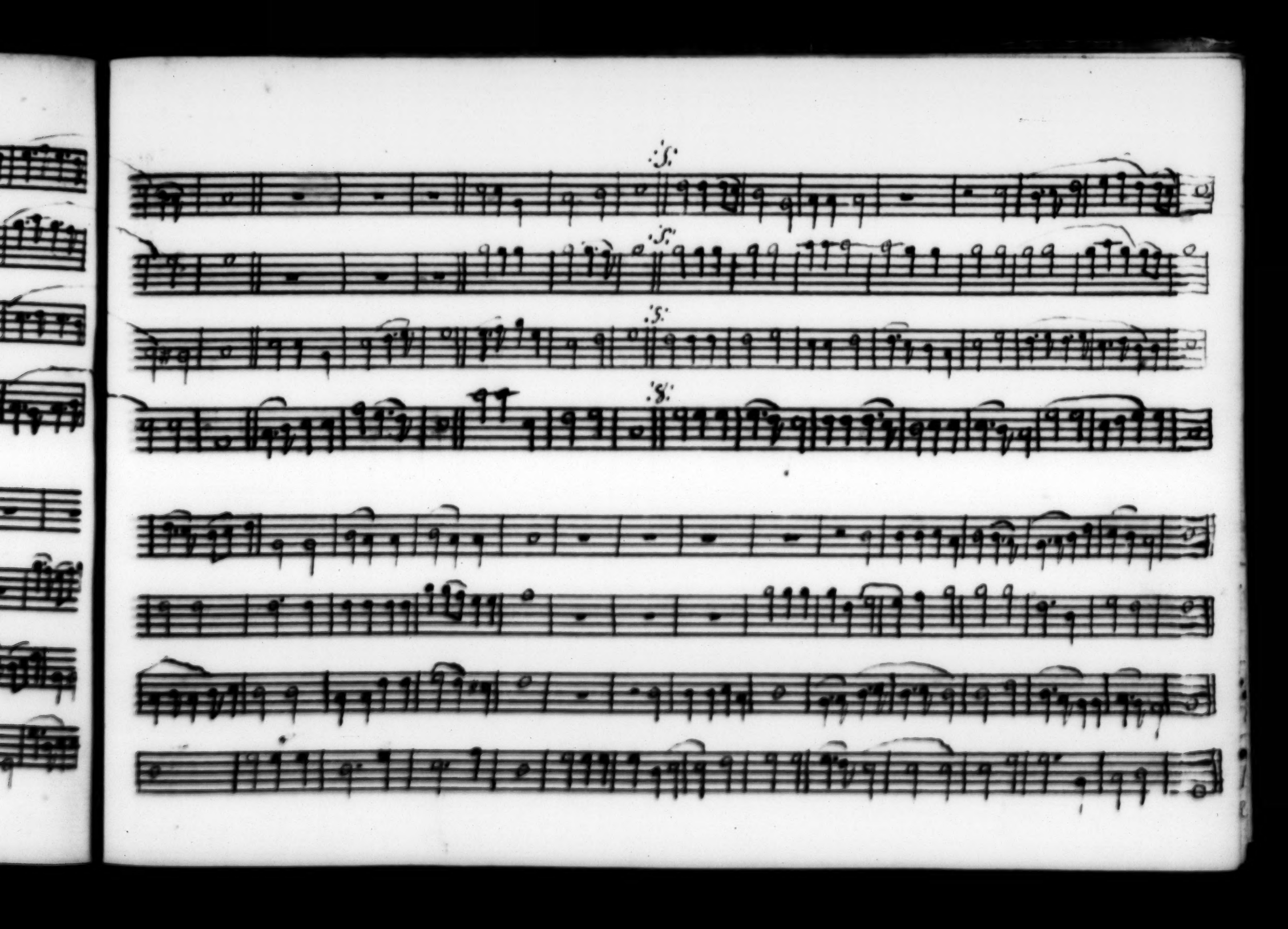


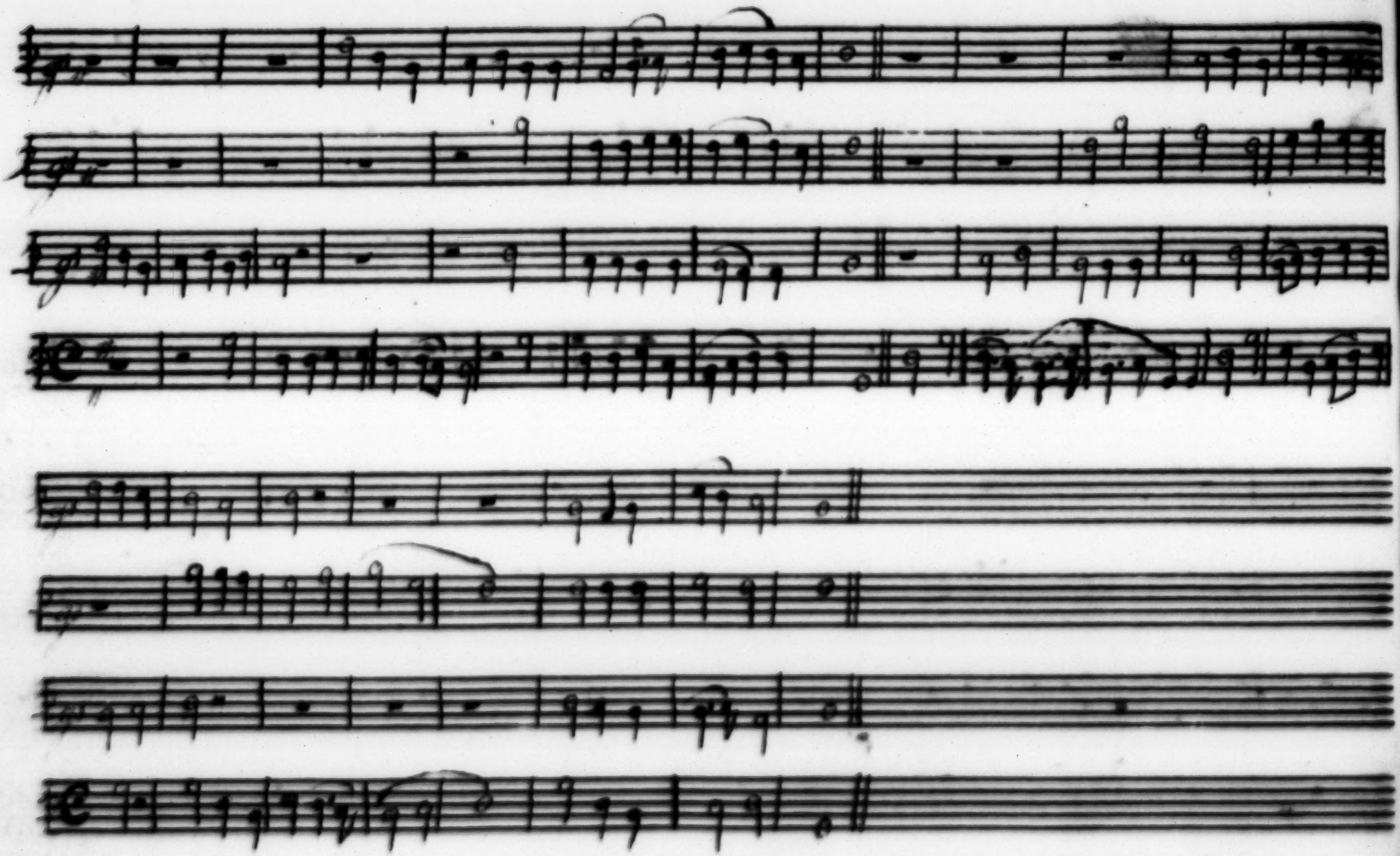


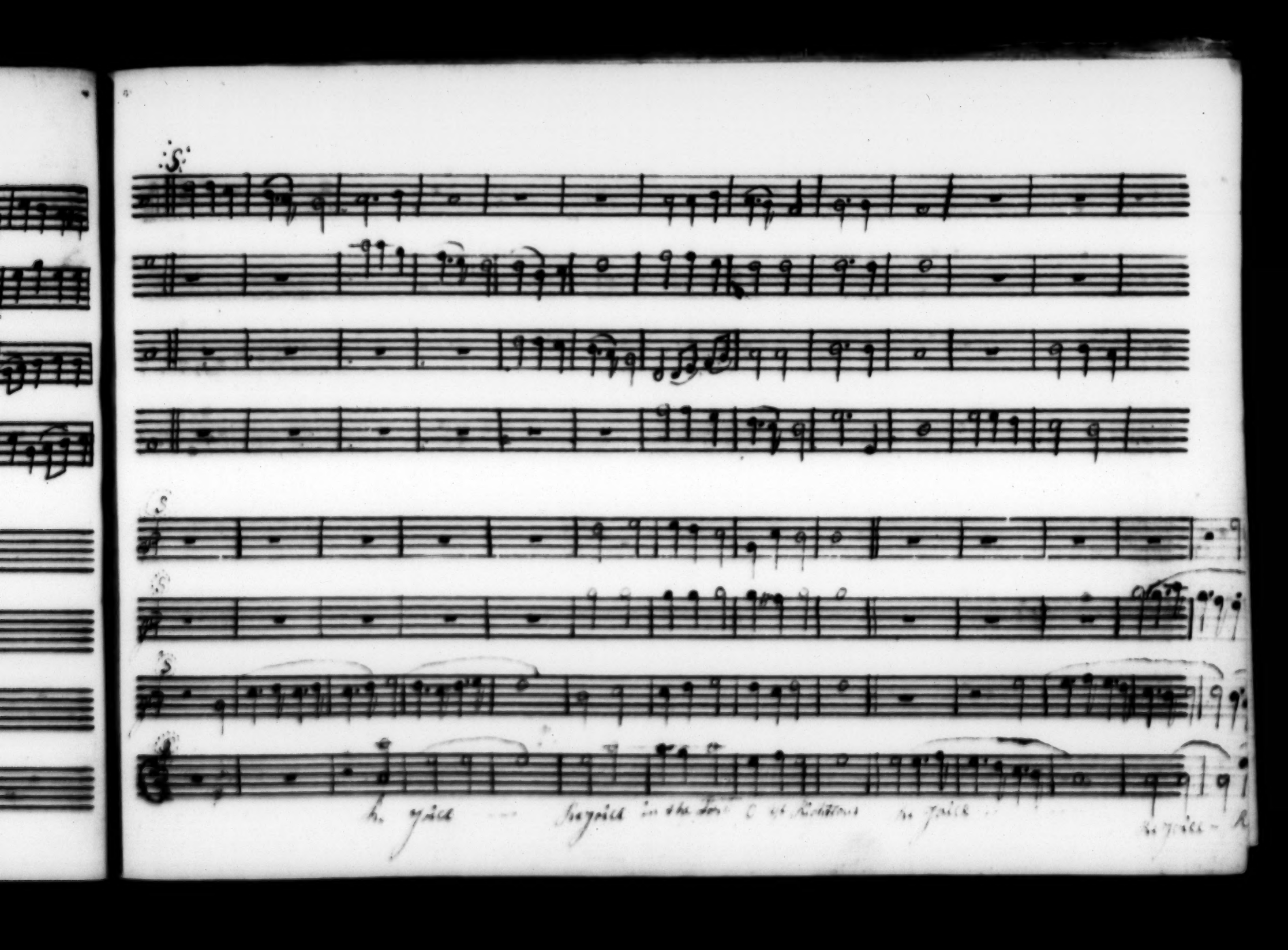

I will be glad
thee
hu—ah A men

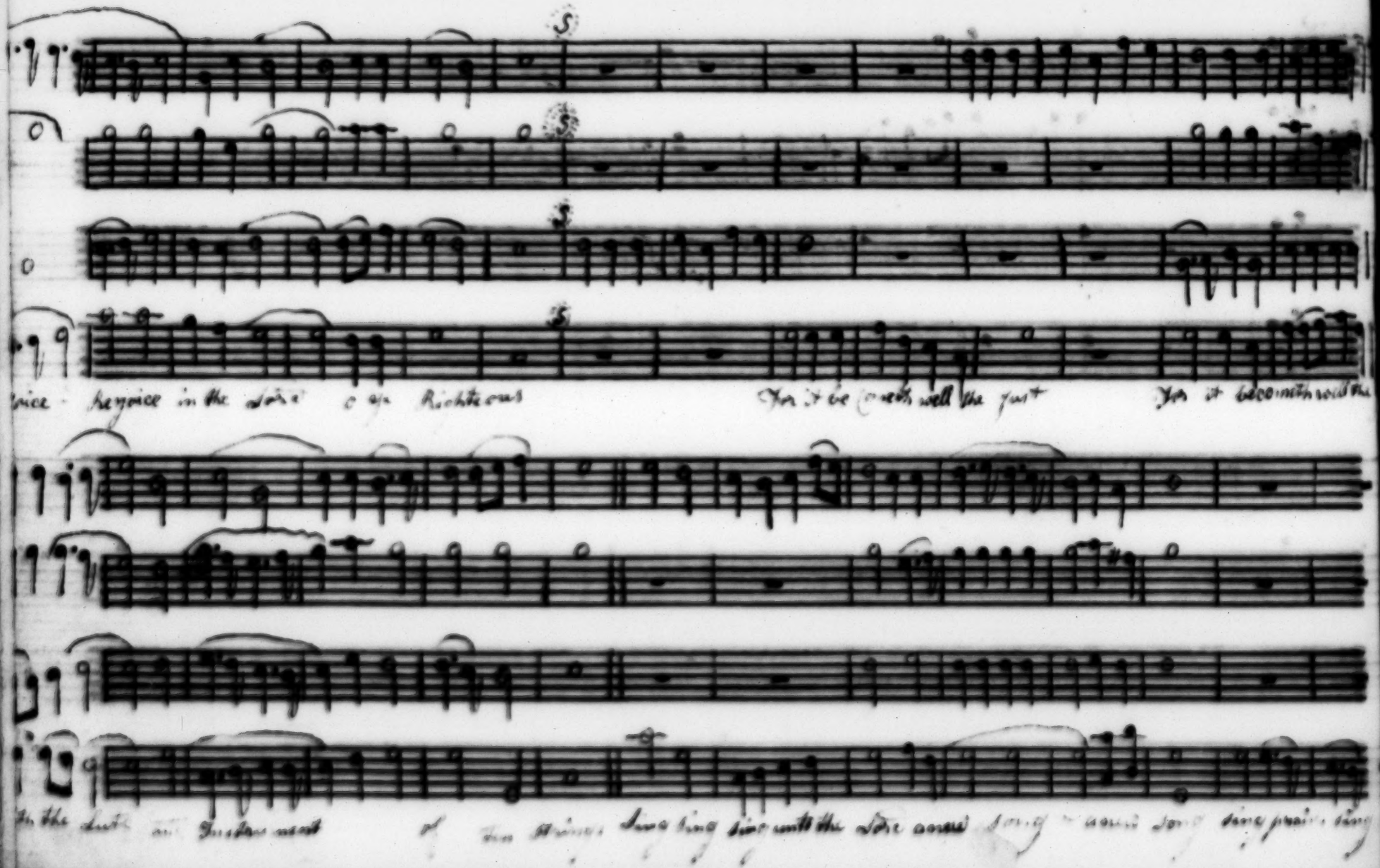


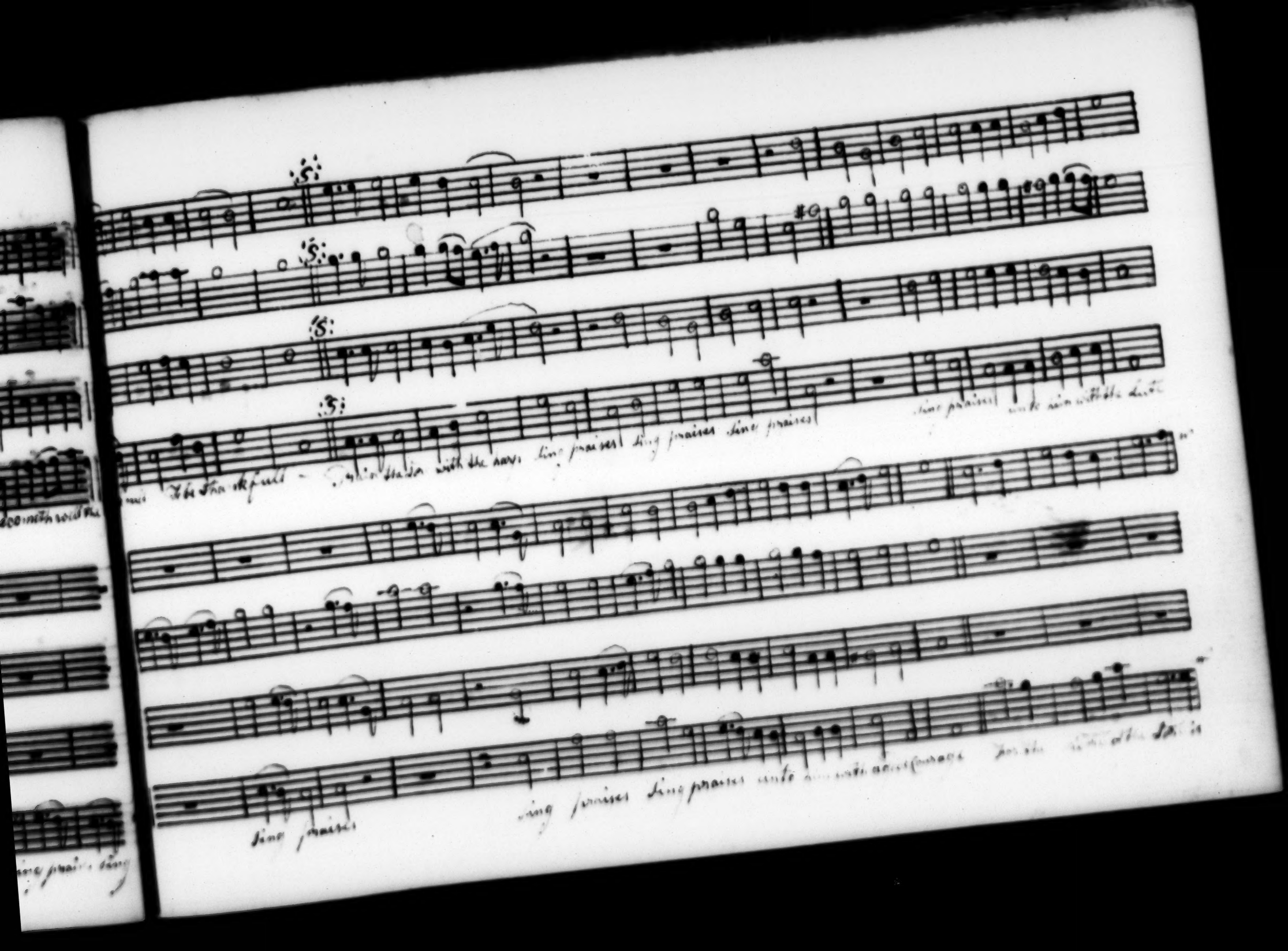


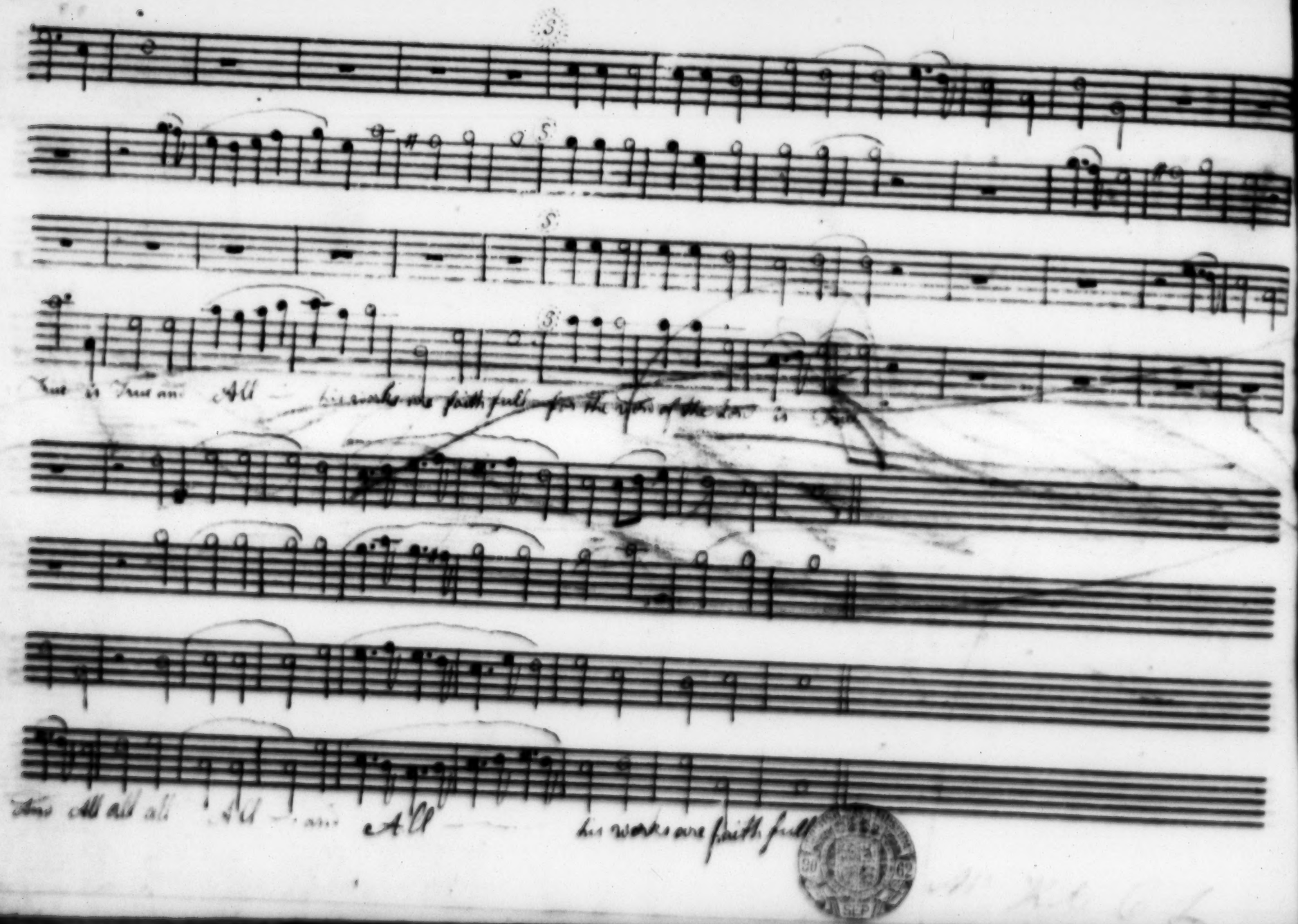
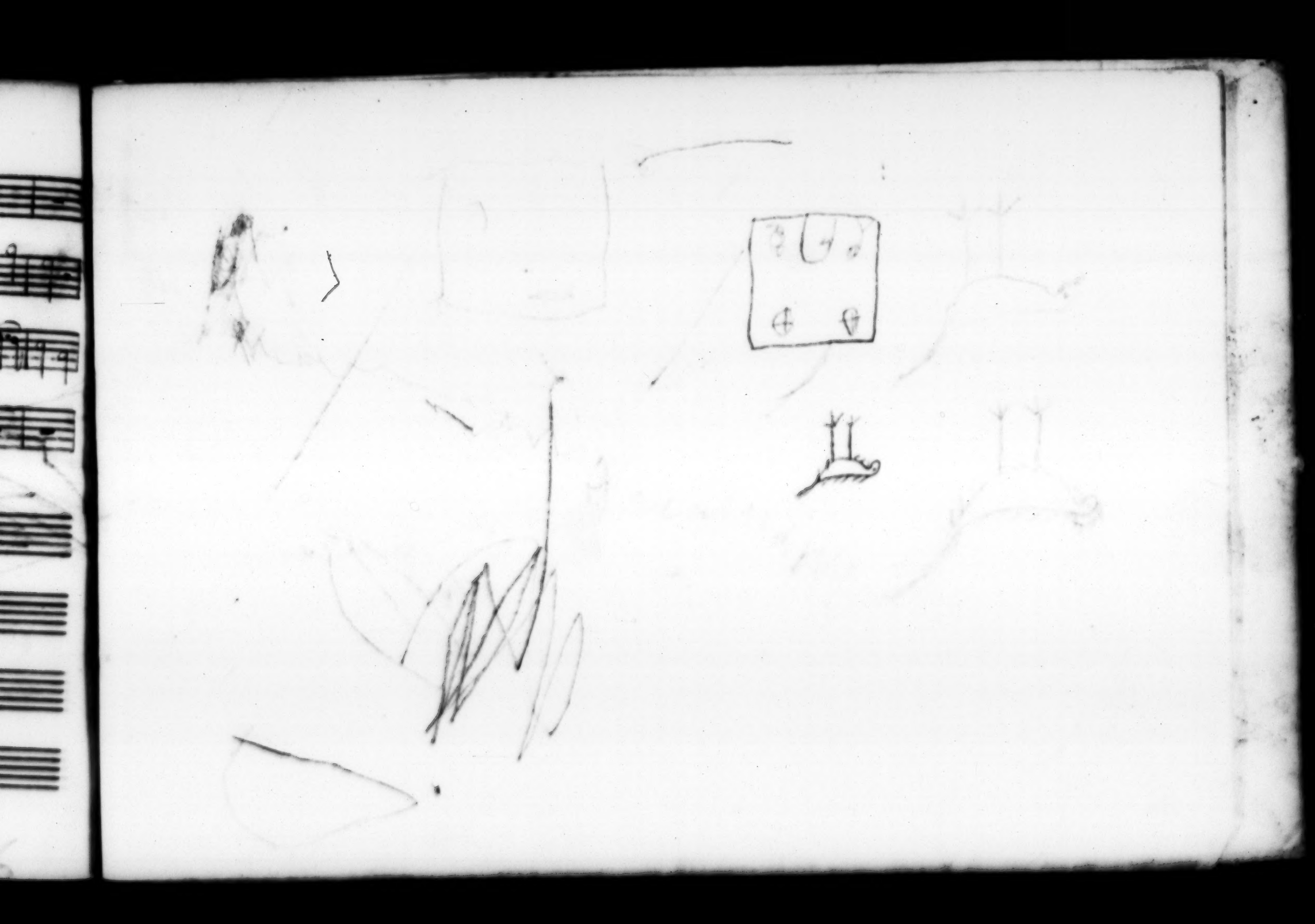







Rejoice in the Lord o ye Righteous
For it becometh well the just
For it becometh well the




True is True and All his works are faith full for the word of the Lord is
And All all all All and All his works are faith full